The American Home

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May 1938

TOP—Natural color photograph taken in a G-E All-Electric Kit

You never saw really white linoleum before!

HERE'S the *first* "white" linoleum that doesn't look yellowish when used with modern appliances of glistening white enamel or tile!

Pabco "pure white" harmonizes with *all* colors . . . makes the perfect foundation for a variety of decorative schemes . . . allows you a wide choice in doing over a room without having to change the linoleum. More than that, you will find that the distinctive graining of *Pabco* linoleum doesn't show dirt, foot-marks, or scratches. Easy to keep lustrously clean!

In creating a *white linoleum that is really white, Pabco* developed a new method of linoleum making which gives to all *Pabco* colors a depth, richness, and purity never before achieved.

And here's a point of vital interest to you . . . after tests of all leading brands of linoleums, an internationally famous testing laboratory* certified that the quality of *Pabco* Linoleum is "Unsurpassed"!

**Name upon request*

The Paraffine Companies, Inc., New York, San Francisco

PABCO
THE PARAFFINE COMPANIES, INC.

LINOLEUM

KITCHEN . . . Floor of white grained *Pabco Linoleum* No. 2003 with plain red No. 123 used for cove base, borders, insets, sink tops and back splash.

DINETTE . . . Floor of blue grained *Pabco Linoleum* No. 2016 with plain yellow No. 136 used for borders.



★ ★ ★ *News travels fast*
OVER THE BACK FENCE!





"The G-E Oil Furnace has proven most satisfactory, both in operation and economy. As a result, my two nephews have purchased similar furnaces, and we have recently installed additional units in our factory office." S. S. Parham, Henderson, N. C.

★ ★ ★



"We built our house two years ago, installing the G-E Oil Furnace. During this time it has never failed our expectations. Many of our friends, who are planning to build, have inspected our furnace, and we cannot tell them enough in its favor." Mrs. J. Leary, West Hartford, Conn.

★ ★ ★



"I want to tell you how pleased I am with the G-E Oil Furnace. It provides the finest heat I have ever had the pleasure of living with. You can rest assured that I will recommend your heating system to every one I come in contact with." Mr. J. Schaffer, Binghamton, N. Y.

★ ★ ★



GAS, TOO! If you prefer gas as a fuel, investigate the advantages offered by the G-E Gas Furnace and G-E Gas-Fired Warm-Air Conditioner. *Easy Payment Terms on all G-E Heating and Air-Conditioning Equipment.*

BEFORE YOU DECIDE— LISTEN TO THE G-E STORY!

FROM Portland, Maine, to Portland, Oregon—home owners are singing the praises of G-E Automatic Oil Heat.

And no wonder! The General Electric Oil Furnace is the most remarkable heating unit ever built. *There's no other heating plant like it!*

More Heat From Less Oil

The General Electric Oil Furnace operates on an entirely new principle of combustion, which literally "wrings out" from every drop of oil the last unit of practicable heat. And—it does its work without roar, or soot, or odor.

You get more heat from less oil. You get a substantial saving on fuel bills; often as high as 30 to 50%!

But—that's only part of the story!

The General Electric Oil Furnace provides advantages of even greater value. You get a glorious sense of freedom—new leisure and *complete relief* from heating and hot water worries.

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There is a General Electric distributor in your community who is a specialist in heating and air conditioning equipment. *Consult with him.* He will gladly make a survey of your home and advise the type of equipment best suited to your needs. You can take advantage of easy payment terms on all G-E Heating and Air-Conditioning Equipment. Phone today. (See classified directory under Air-Conditioning, Oil Burners or Gas Furnaces), or mail the coupon for free literature.

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Automatic Heating and Air Conditioning

OIL FURNACES · GAS FURNACES · WINTER AND SUMMER AIR CONDITIONING

GENERAL ELECTRIC COMPANY
Air Conditioning Dept.
Div. 3112, Bloomfield, N. J.

Please send me, without cost or obligation, literature regarding the General Electric

☐ Gas Furnace ☐ Gas Winter-Air Conditioner
☐ Oil Furnace ☐ Oil Winter-Air Conditioner
☐ Summer Air Conditioning Equipment

Name .....

Address .....

Try the treatment that works

LISTERINE FOR DANDRUFF

Keeps hair good-looking—scalp youthful and healthy



Listerine attacks the* Cause *of dandruff, not merely its* Symptoms. *In a New Jersey clinic, 76% of patients got quick relief. Thousands hail the successful results of Listerine Antiseptic.

If your hair is dull and lifeless . . . If your scalp lacks tone and vigor, itches and burns . . . If dandruff bothers you temporarily or chronically . . .

Start right now with the delightful Listerine Antiseptic treatment—the only treatment, so far as we know, backed by clinical evidence *that dandruff can be cured.*

Tomorrow, your hair will look cleaner and feel healthier.

Your scalp will begin to tingle with new invigoration. Those ugly dandruff scales will begin to disappear as if by magic.

Nothing complicated about this proved treatment. Just douse Listerine on the scalp and accompany it with vigorous massage by the fingertips. Do this once or twice a day, and keep it up systematically. Remember, dandruff is a germ infection and requires persistent treatment.

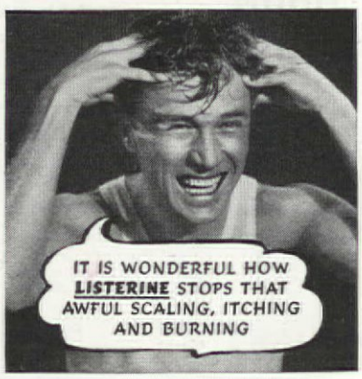
The moment Listerine goes on the scalp it bathes each hair in an antiseptic bath. Next it reaches deep down into the hair follicles and kills Pityrosporum ovale, the queer, bottle-shaped germ which causes dandruff. Freed from this parasite, the follicle, the hair that penetrates it, and the scalp outside of it return to normal, gaining new vigor and health. At the same time, Listerine permits healing of any irritation which may be present.

Once you try Listerine Antiseptic for dandruff, you will echo what thousands are saying: "The surest, most delightful remedy ever."

LAMBERT PHARMACAL COMPANY,
St. Louis, Mo.

DO OTHERS OFFER PROOF?

Before you invest a single penny in any remedy claiming to relieve dandruff, ask yourself: Has it been subjected to authentic research by competent authorities? Are its claims backed by ample clinical and laboratory proof? So far as we know, only Listerine offers such proof. On its scientific record alone, it stands forth as the truly effective treatment for dandruff.



THE "LITTLE WOMAN"



KAY HENNING BROWN

HERE it is spring and the Book Group ladies long since have gone into the eating season. Each fall we start out with pious talk about how, after all, this is a *book* group and how we will *not* think of food. We praise thin sandwiches and tea and frown upon our first hostess who has had the temerity to serve cookies, too. Our second hostess offers us cookies and tea, and, rather timidly, suggests that there is coffee for those who'd like it. Marjorie, the chairman of the group, not one to give up easily, nevertheless knows how seriously her coffee-drinking members take their beverage, so she folds away her bell and notes with quiet resignation.

Along in December, however, we think of another group we'd like to entertain and we indulge them with cup cakes and nuts and mints. While they eat in quiet decorum in the living room, we stuff ourselves with unholy glee in the serving pantry. In January we begin to pave the way for a luncheon and by February we have definitely gone food-way. We justify ourselves by remarking on how much more time we have to discuss *books* when we have left someone at home to deal with little Dorothy's carrots and large Johnny's baked potato. We fall into Mr. Van Loon's "The Arts" with gusto.

We remember Mr. Van Loon with the kindliest of feelings because once he was invited out here to speak at a guest meeting of the College Club. He came, with a temperature of 103, and told us he had come against doctor's orders because he knew "Hell hath no fury like a woman scorned." We remembered the stacks of specially choice sandwiches we had set aside for him because we had been told he liked good food. We wondered if his temperature would allow him to eat the sandwiches. It didn't. We fed him hot tea and had him tenderly driven back to the very door of his home after, of course, we'd listened to his views on life. Moreover, from that day on, if anyone brashly intimated to us that she hadn't quite approved of some of those views we hastily remarked, "But he had a temperature of 103." It was a great help always.

So we've been Van Loon fans for quite a while. We've used his "Around the World with the Alphabet" as a geography book for our children and have had a great deal of innocent amusement out of trying to find the sheep in the Little Boy Blue illustration in "Songs We Sing." Moreover, when John came home a bit sad because he had been assigned such a "little" country as Denmark for some special topic at school, we got out the big Van Loon Geography and read him the chapter on "Denmark, an Object Lesson." He was greatly cheered.

The Book Group had saved "The Arts" until after Christmas because we had all put the book on our Christmas lists and were hoping that helpful husbands would take the hint. It was remarkable how many of them did. So last week we gathered, two dozen strong, our Van Loons under our arms, a pleasantly educated feeling about the gills.

First we had to get Frances' recipe for Coconut Dream Cakes. Marjorie, our skillful chairman, rang her bell for order and announced that we might as well get it over with, first as last. She gave us a steely glance and we bent to our pencils and papers whether or not we wanted Coconut Dream Cakes as a part of our lives. All went well until she got into the coconut. Much discussion from the ladies as to the brand to be used. Dorothy, whose husband is connected with one of the big chain food stores, never loses an opportunity to speak up for Bill's store. There's nothing backward, however, about any of us when it comes to expressing ourselves on things near to our hearts, be it coconut or swing music for adolescents. We swing into the fine points of all the different brands of coconut we know. Marjorie lets us go on for a while and then she rings her bell. She has long since learned how our old-fashioned up-bringing has conditioned us to the sound of a bell. Again we bend peacefully over our papers.

The coconut crisis being suc-

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READ HOW MUCH MORE YOU GET IN THE

1938 PLYMOUTH

IMPORTANT FACTS

Today the leading low-priced cars cost about the same_but there are many important differences in engineering_in the advantages Plymouth alone offers.

NEW COMFORT

Sitting in a new 1938 Plymouth is like relaxing in an armchair in your home. It's the roomiest of the leading low-priced cars...and the deep-cushioned seats are "chair-high"—which means that you sit in a comfortable, natural posture.

The new 1938 Plymouth has big airplane-type shock-absorbers to soak up bumps..."live" rubber body mountings to block out vibration...5 kinds of insulation that give "radio studio" soundproofing...and flexible Amola steel springs that help give Plymouth's new ride an amazing new smoothness.

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Plymouth saves you money *3 separate ways*. (1) Owners report 18 to 24 miles on gas...record savings on oil. (2) You save on upkeep thanks to Plymouth's many "long-life" features. (3) And you save through Plymouth's higher resale value.

FINER PERFORMANCE

All Plymouth models have a powerful 82-horsepower "L-head" engine which has the super-high compression of 6.7 to 1 without requiring premium fuel.

Aluminum alloy pistons give it brilliant performance...Plymouth Floating Power engine mountings account for its amazing smoothness...the all-silent transmission makes this new Plymouth a delight to drive.

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The new Plymouth gives you more miles for your car dollar...*longer car-life*...greater satisfaction every mile you drive.

Plymouth's durability is the result of features like the Hypoid rear axle...silent, chain-driven camshaft...massive X-braced frame...roller-bearing universal joints. They help make Plymouth *"the car that stands up best."*

EASIER TO DRIVE

There's a new thrill in Plymouth's faster steering, easier handling. Be sure you drive a new Plymouth before you buy a new car!

Clutch pressure is greatly reduced. The handbrake is out of the floor, up under the instrument panel, within easy reach.

There's no center-post to make a blind spot in the windshield. And the front seat *rises* when you move it forward, for easy vision.

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Sure, safe stopping is most important in a car today. Plymouth's self-equalizing, double-action hydraulic brakes are the safest type made. Plymouth's body is all steel...and the interior is Safety Styled...with controls recessed into the instrument panel...the back of the front seat padded. And Safety Glass at no extra cost.

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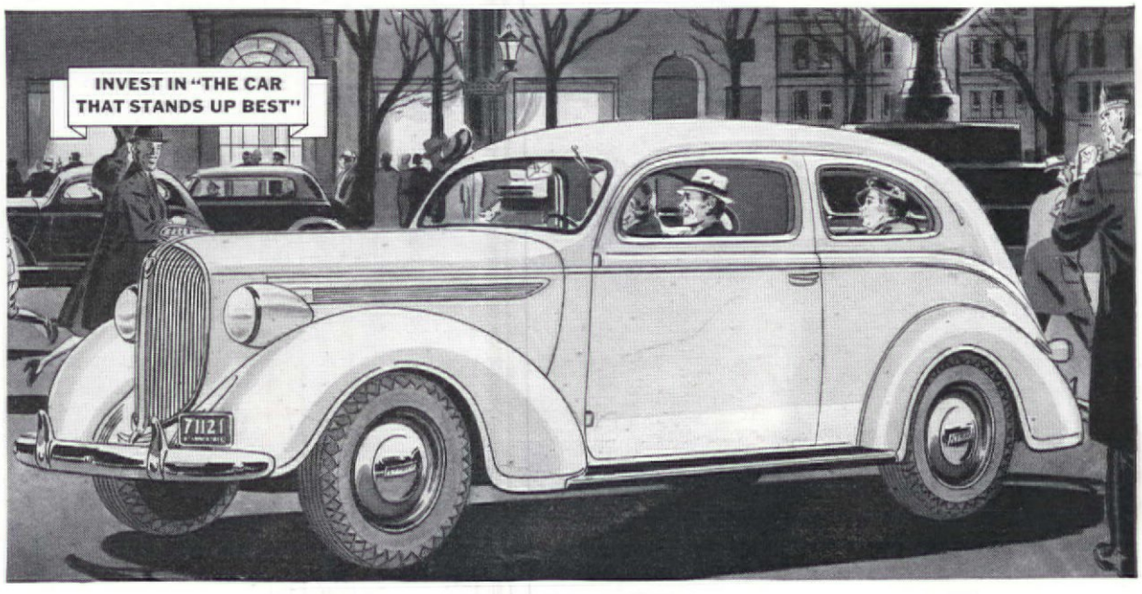
You'll be amazed when you drive this new Plymouth. You can't know today's low-priced car values unless you have driven this new 1938 Plymouth. Telephone any Dodge, De Soto or Chrysler dealer for a demonstration *today*. No obligation. PLYMOUTH DIVISION OF CHRYSLER CORPORATION, Detroit, Michigan.

5-PASSENGER SEDAN
(Illustrated here)

$685

Detroit delivered price. Other models are priced as low as $645. Plymouth prices INCLUDE ALL FEDERAL TAXES. State, local taxes not included. Be sure to see and drive this beautiful 1938 Plymouth before you make a decision on *any* car.

TUNE IN MAJOR BOWES' ORIGINAL AMATEUR HOUR, COLUMBIA NETWORK, THURS., 9 TO 10 P.M., E.S.T.



PLYMOUTH BUILDS GREAT CARS



"SUPERIOR COOKING PERFORMANCE . . . that's just what I need"

. . . And, just as you have a right to expect, that traditional Glenwood craftsmanship . . . your assurance of the utmost dependability.

Complete in every respect, this model has a separate "no stoop" broiling oven equipped with the new intensified heat burner and double-searing broiler pan. Even the new "Teluvision" oven heat control is included to *maintain* the exact oven temperature you need, automatically, and to *show* the temperature at all times so you'll know when the oven is ready. Greater savings on top cookery are made possible by Glenwood's "Dual Thrift" simmer-center economy burners.

Install this new Glenwood in your kitchen and enjoy its unfailing, care-free performance.

NEW
INTENSIFIED HEAT
BROILER



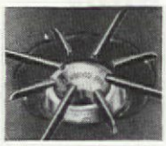
GLENWOOD *Gas ranges are also approved for Bottled Gas Service.*

SUPERIOR COOKING PERFORMANCE

1. High-speed roasting.
2. Low temperature, less roasting shrinkage.
3. Whole meal oven cooking.
4. Super-insulated, retained-heat oven baking.
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8. Giant "Dual Thrift" burner, high-speed top cooking.
9. "Dual Thrift" simmering.
10. Waterless, vitamin-saving top cooking.
11. Automatic, instantaneous lighting.
12. Accurate food timing.



Look for the new
"DUAL THRIFT"
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ADVANCED
Glenwood
GAS RANGES
GAS *is your Quick, Clean, Economical Servant*

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Dept. B-2 — Taunton, Mass.
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City _____ State _____

cessfully passed, up comes the question of the vanilla. One half of a teaspoonful if it is one brand; one teaspoonful if it is another. Another lecture from Dorothy. Marjorie tactfully remembers that they have been able to buy Alice's wedding present (Alice, fortunately, is home getting ready for her wedding), through Dorothy and her Bill-coconut-vanilla connections. Much excitement. No, Marjorie will *not* pass it around until after we are through with Mr. Van Loon. Yes, it's silver. Yes, she certainly got it very reasonably. Well, maybe we shall have to add a nickel apiece to our original contributions. Much business over in the corner where two delinquent members remember they haven't paid their money to Patsy. Confusion over in Dorothy's section as she manages to sit on the wedding present against the eager clutches of the ladies next her. Marjorie rings her bell again.

It's always hard to get started on book discussion after the free and easy chatter of cakes and presents. A sudden bashful calm seems to fall upon us all. Marjorie struggles each time until suddenly the ice begins to break with a suddenness that almost overwhelms her. She asks how many have read the book; looks sternly at those who haven't. "What did you think of it?" she begs. There are a few scattered comments: "Well, I thought it was long" and "My, wasn't it interesting about the white of egg and vinegar?" before one of our firmer members takes off. "Well," she says, in a determined voice, "I didn't enjoy it. He is writing to children!" And then, from the other side of the room comes just as firmly, "Did you read the Foreword?" The first Firm One says, "I never skip!" The second Firm One shakes her head. "Didn't you read there that he had taken as his 'fixed point' those two children in the red mufflers that his train passed?" The first Firm One looks taken aback for a moment but not for long, oh dear me, no. "It is, perhaps, an excellent book for children. I find books for children rather dull." The second Firm One is getting flushed. "But you can't criticize a book for carrying out what the author explains to you was his purpose." The rest of the ladies are coming into the discussion. The first Firm One adds hastily, "But it is a book for a *growing* mind. *I* find it somewhat dull."

Marjorie stops a near-riot. She waits patiently until one of the ladies has come up from her spluttering enough to say, "Well, *my* mind's still growing, so *I* liked it." It was remarkable how many growing minds there were present. They leaped into the fray with such abandon that the first Firm One looked nonplussed. The Tactful One of the group, thoughtfully studying the situation from her corner, speaks. She points out the unusual opportunities the first Firm One has had in the fields of music and art; she sadly mentions that some of the rest of us, alas, have never taken advantage of our opportunities. We were lazy, she hinted; we didn't use our intelligence. In fact, she quietly insinuated, we were probably quite stupid. But we *meant* well, dear things that we were; we still had yearnings. Therefore, she concluded, a book written for our yearning minds was just what we needed.

Marjorie looked relieved. The first Firm One looked mollified. Dorothy relaxed her hold on the wedding present. We all tried to look eleven years younger. Another Tactful One began talking about Rembrandt. She'd read Van Loon's life of that great artist. And so the afternoon wiled itself away. This lady hadn't known there were so many Bachs. She'd like to find out more about them. That one wanted to find out more about the early Italian painters. Patsy didn't know where she'd been all her life, but she certainly hadn't known much about Egyptian architecture. She'd like to know more about it. Marjorie made hasty notes in her plan book and crossed off her carefully drawn plans for the next two meetings. The first Firm One began looking a bit surprised and talked about the Unfolding of Personality. The rest of us beamed and made quiet notes in our books. Our minds, sending sprouts in every direction, were suddenly stopped in their delicate flowering. Dorothy had remembered the wedding present!

When I told Brownie about it he uttered a quiet moan about about how he'd got only to page 171 so far and that anyway, here was winter nearly gone and we hadn't done nearly the number of things we'd set out to do last fall. We had been going to make a sensible plan about our garden, he reminded me, not like the crazy plans of last year which had been so elaborate we hadn't had either the time or the strength to carry them out. Some day, I decided, instead of feeling guilty about the things we've left undone, I'm going to sit down and write a list of things done, even if it doesn't amount to anything more than the darning of that pile of socks accumulated over many weeks. Brownie, intending to brush up on "my German" this winter, still keeps Heath's corpulent dictionary and a volume of Heine under his bed and I make remarks about them on cleaning day. When John

[*Please turn to page 52*]

"Imagine Me telling Mother HOW TO KEEP HOUSE BETTER!"



JOAN DISCOVERS CANNON'S UTILITY PERCALE SHEETS



When I was married, Mother advised me to buy two kinds of sheets — one a good strong muslin for regular use, and a percale for best. . . .



I didn't learn better until last fall. Betty was showing me a new kind of sheet that means luxury and economy both. "Utility Percale"— she called it. . . .

YOU'LL find the same service benefits in Cannon sheets that you know so well in Cannon towels. And you'll find exactly the quality you wish, at the price you want to pay. For there are *three* leading sheets in the Cannon line, each one the pick of the field for value, the best you can buy for the money.

For example, if you require real comfort and long service at low cost, look up famous Cannon MUSLIN—for years the outstanding Best Buy at popular prices. This sheet is pure white in tone, even in weave, extra strong —excelling at all points. A true Cannon combination of comfort and economy. Now sealed fresh and clean in Cellophane —regularly priced at about $1.10* each.

Next up the quality ladder comes Cannon UTILITY PERCALE—the first sheet in history offering percale luxury almost at muslin cost. Softer, smoother, stronger—yet lighter in weight and much easier to launder. Now about $1.50* each.

Finally and at the tip-top among all the world's fine sheets is Cannon CAMBRILAWN—the finest cotton sheet made, costing you only about $9* the pair in the twin-bed size.

When you shop for sheets, shop for Cannon sheets. That's a safe, simple rule that *always* works to your advantage! . . . You'll find the Cannon name and label on three First Choice sheets—*Cannon* MUSLIN, *Cannon* UTILITY PERCALE *and Cannon* CAMBRILAWN.

**Prices slightly higher west of the Mississippi*

TRADE MARK MADE IN U.S.A. CANNON

Cannon Sheets

THE FIRST NAME IN TOWELS IS *THE LAST WORD IN SHEETS*



Well, it didn't seem possible — percale sheets almost at the cost of muslin. . . . Percale! Always the word for bedtime luxury — but once too costly for everynight use. . . .



George said — "New sheets, eh? I'll bet you've been breaking the family bank. Well, they're certainly swell. . . . So soft and smooth!"

So I told him the truth. Just a few cents more buys Cannon's Utility Percale, the sheet that's really a true percale in everything but price. . . .



When I showed my find to Mother — she was thrilled. Said she wished she'd had this all-in-one sheet years ago . . . promised to use nothing else.

I'm telling my girl friends — when buying sheets, they can save their pennies and have their luxury. Remember the name . . . Cannon Utility Percale.



HOUSEHOLD HELPER #1

- The butcher, the baker, the candlestick-maker — every one you need in homemaking is within reach of your telephone.
- It protects you from needless trips through windy, rainy weather.
- Every day it saves many weary steps — much precious time.
- It summons aid quickly in times of need.
- Keeps friends closer — neighbors nearer.
- So great the service, so little the cost of the telephone — Household Helper No. 1.

THE BIGGEST TELEPHONE VALUE FOR YOUR MONEY

- Nowhere in the world do people get so much for their telephone money as in America. No other people get so much service and such good service at such low cost.

BELL TELEPHONE SYSTEM

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

Vital New Facts About Home Building Revealed!



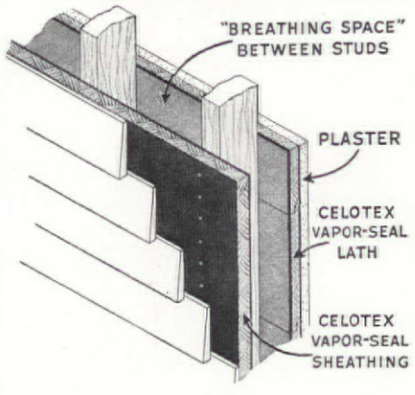
THESE ARE THE KEY POINTS REPORTED IN CURRENT ARTICLES IN MANY LEADING MAGAZINES

1 Moisture which condenses in walls and top-floor ceilings comes from within the house, not from outside.

2 The simplest, surest way to prevent this is by means of a properly located "vapor seal."

3 To be effective, this seal must be located on or near the warm side of the insulation itself, or near the warm side of the wall.

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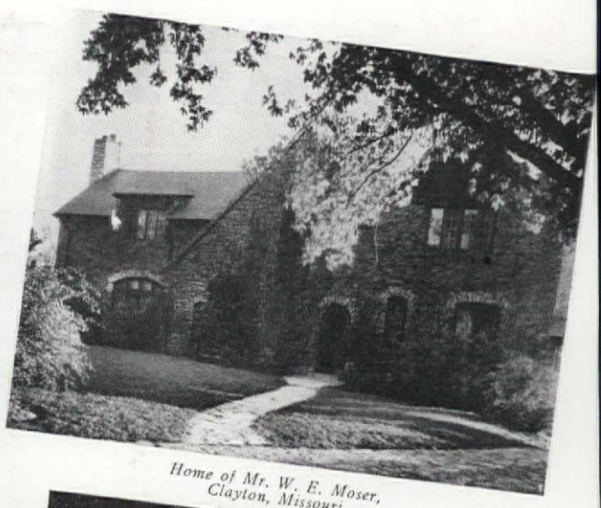
Home of Mrs. E. H. Hamel, Webster Groves, Missouri — *Alexander Piaget, Photographer*

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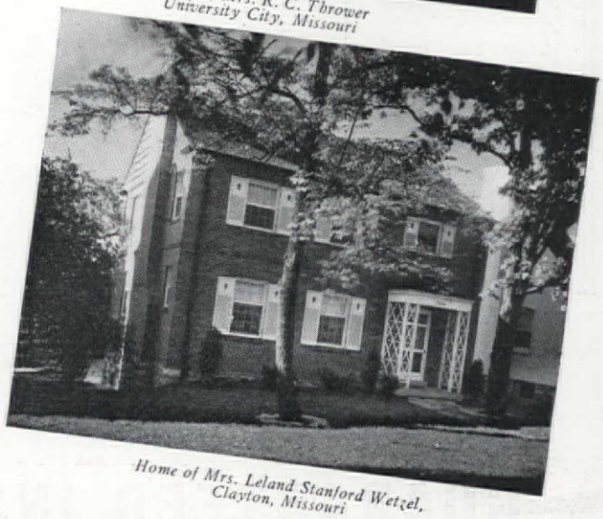
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Paintings by Herbert E. Marsden

State Flower Prints

XIII. NEW HAMPSHIRE: PURPLE LILAC: One of the old-time, long beloved garden shrubs. Syringa vulgaris, as botanists call the common lilac, retains its hold on our heartstrings, notwithstanding the development of many named hybrids and varieties with flower clusters of improved size or color variation. Thriving in rigorous Northern climates and blossoming regularly, even when neglected, it typifies New England character in its vigor and dependability, and is invaluable in the Eastern spring garden picture

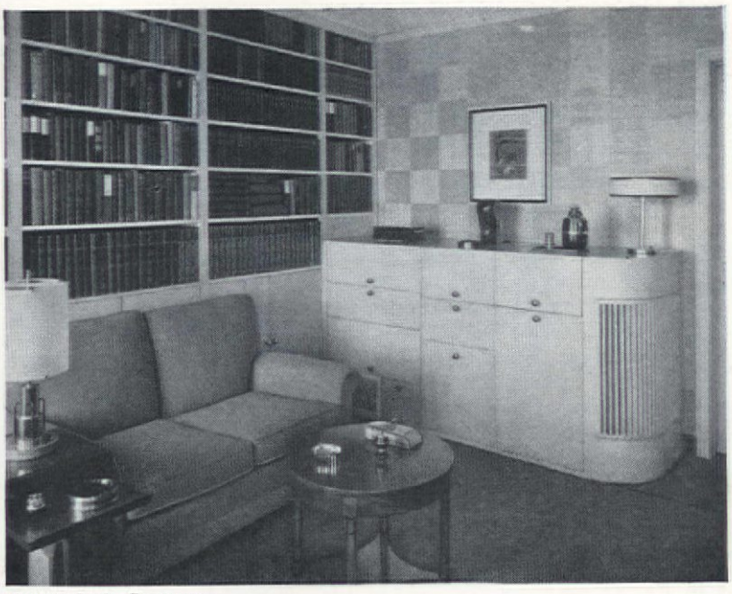
XIV. WASHINGTON, WEST VIRGINIA: RHODODENDRON: Under several names including rose-bay and great-laurel, this imposing broad-leaved evergreen, with its effective glossy foliage and huge blossom clusters, is represented by native species both East and West. Varying in their preferences regarding sun and shade, they are alike in requiring acid soil conditions and a cool, moist, but well-drained location. Washington State honors its official flower at an annual pageant in June

-and would it be space you're needing?

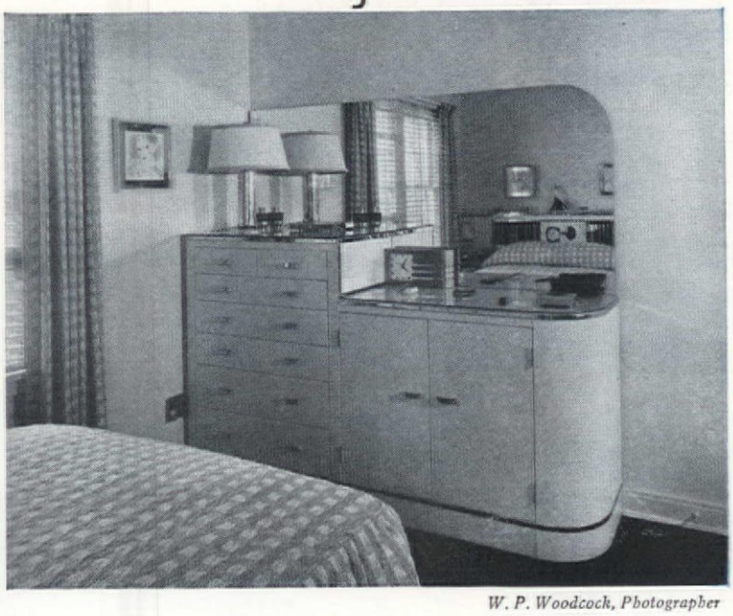
THE great need today is for space—uncluttered open spaces in a room. At the same time, there must be, along with this sense of restful openness, a place for everything. Cupboards, cases, shelves, chests, couches, tables, desks, and radios—all as an integral part of the house. Isn't this the answer to more room in the small home? Isn't it the best way to have both spacious rooms and a place for everything?

GO MODERN-there's more space to put things

says ETHEL McCALL HEAD



Roth & Rosin, Decorators



W. P. Woodcock, Photographer

In the library above a built-in piece of furniture houses the radiator and provides cabinet, drawers, and shelves. In the bedroom also is a built-in chest of drawers. Note the reflection of the head of the bed with a place for books and radio

GORDON KAUFFMAN, *Architect*

IT WAS one of those gray afternoons with the wind sending thin sheets of rain against the window panes, and the mountains were half veiled in mist. With an open fire and plenty of tea on hand, we three women felt that, with the arrival of an architect full of ideas and a decorator equally equipped mentally, there would not be a dearth of worth-while conversation.

One of the women was a visitor from the East who confessed that having just finished building a house she had come to California "to recover from it."

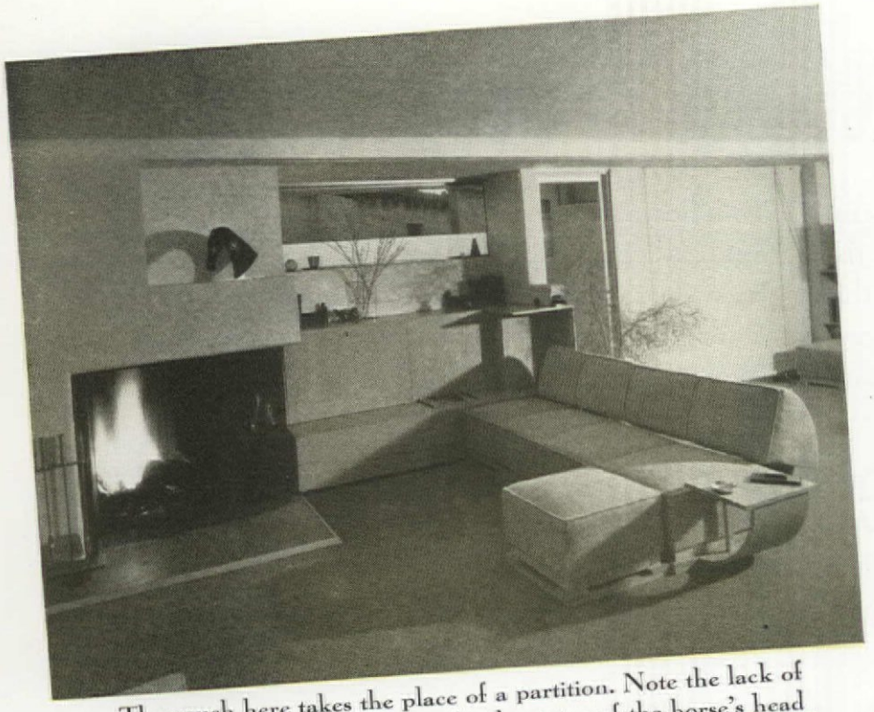
"The trouble is," she said, "that you men don't plan enough space for good housekeeping. I think that every architect's office should have a woman whose job it is to plan the cupboards, closets, drawers, shelves—all the ways of finding *more places to put things!* That is terribly important to women, especially in rather small houses. A woman could plan better than a man."

"Well," said our architect friend in conciliatory tones, "regardless of whether men or women plan these details of a house, it is obvious that in the past there has been too little understanding of how to use space wisely! What we want to do now is to achieve the maximum of space in the small or moderate-size house. We want to give not only a feeling of roominess, but we want also to make actual provision for every kind of need the family may have. Drawers, cupboards, shelves, cases, and so on far into the night."

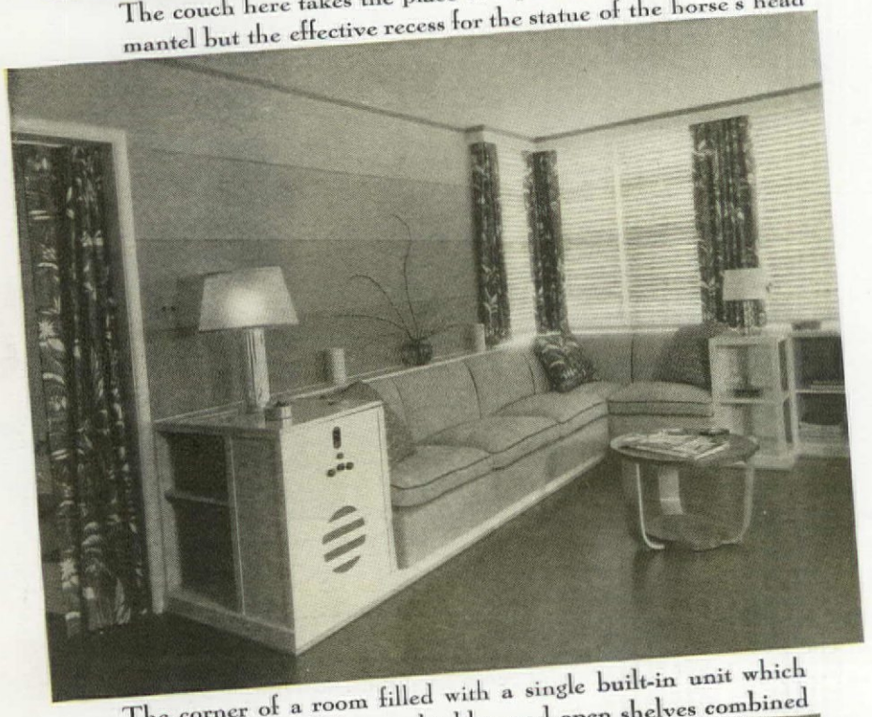
We all agreed with him and quickly dropped the subject of "lady planners," and the conversation ranged from the old catch-alls under the hall stairs with which most of us grew up to the very slick and streamlined arrangements of an ultra-modern apartment. The decorator it was, however, who clarified the discussion. "Modern interiors need not necessarily be all chromium and bleached woods. We have come to consider Modern interiors rather as a simplification of detail and furnishing with perhaps a pleasant blending of good period pieces with Modern furniture. Above all else, a good modern interior must use space wisely so that a room won't look or feel cluttered. There must be a sense of rest in the room. Heaven knows we live in a world that is chaotic enough without having jumpy interiors caused by fancy draperies, too many pictures, spotty rugs, furniture all over the place. Built-ins or built-outs—that is, pieces of furniture which are part of the wall surface, an integral unit of the room—help to create a more simple and a more spacious effect!"

"I like the idea of all these built-in things, but what kind of furniture, cases, or cupboards could I add in my old Colonial house which is a far cry from anything remotely Modern?"

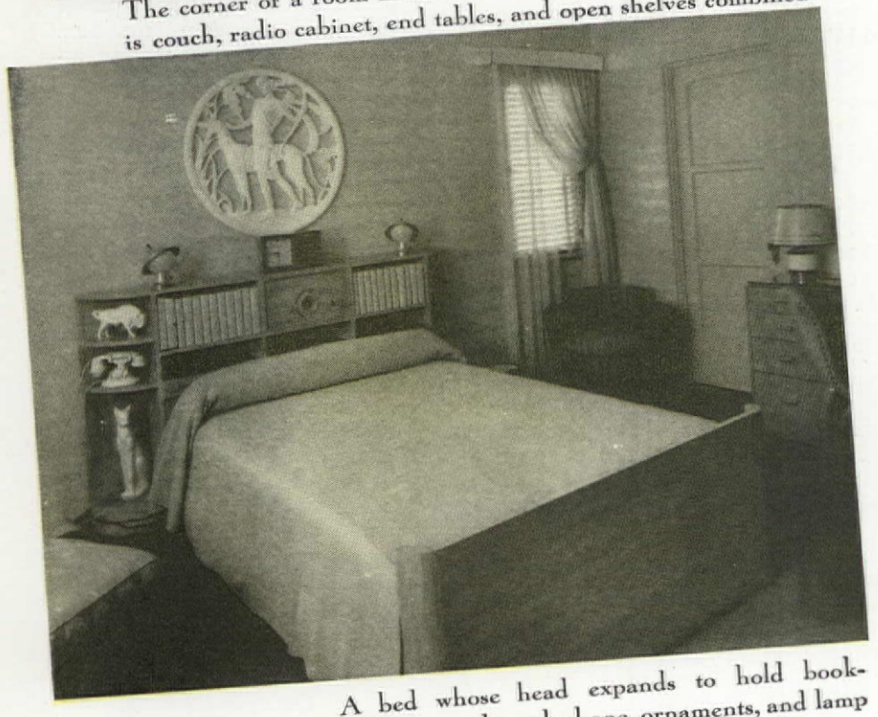
Our architect friend found this right up his alley. "You simply handle your built-ins with different details for your Colonial house. In the kitchen, for example, you must have more places to put things. Have you all the space you need for dishes, food storage, flower bowls, linen, pans, extra electrical equipment such as waffle irons, toasters, etc.? There must be a definite place for each thing. In your bath you can add cases for towels and extra toilet supplies that never fit in the medicine cabinet. In your bedroom you can build in a window seat with drawers beneath it—a pleasant place for afternoon naps. You might use a niche or a jog in the wall for a built-in chest of drawers, shelves for books, toys, ornaments. Your phone could be recessed in an out-of-the-way built-in. In the living room and dining room you can find ways of casing in your wood supply, an old radio,



The couch here takes the place of a partition. Note the lack of mantel but the effective recess for the statue of the horse's head



The corner of a room filled with a single built-in unit which is couch, radio cabinet, end tables, and open shelves combined



A bed whose head expands to hold book-shelves, a radio, telephone, ornaments, and lamp

or add more shelves for books or flowers. You might paint them with white enamel, their details might be Colonial instead of modern, but your house would find no incongruity in being given more comfort and more space!"

The decorator could not bear to remain silent any longer. "Radio cabinets! They are designed by men with delirium tremens, I am sure. Most of them are horrible. Usually they are covered with gleaming coats of awful varnish! I have made it my mission in life to build in radios. Almost any room is improved by the removal of the average radio cabinet. Then, too, in the average home there is no desire for a bar. However, in the library or in a corner of the living room a simple built-in cabinet, which holds a few bottles and glasses, supplies the needs without making the thing conspicuous."

"But aren't these built-in features very expensive?" asked one of the women. "After all a good cabinetmaker is not cheap, by any means."

The architect agreed. "But," he said, "if many of these places to put things, or furniture space-savers, are built as a part of your house at the time of construction the cost is not great for the amount of efficiency and comfort they will give. Also your modest-size house will seem larger, more spacious, as a result of the good planning of these built-ins."

One of the women spoke, "Yes, I know that is true, for in a moment of despair at my old and uninteresting house, I called in an architect, and with a carpenter we soon revamped the whole room. An ugly radiator, a hideous radio, and a worn-out sofa under the window were changed to a built-in radiator with a neat, grilled front as the only sign of its former use. The radio became part of the same unit, and under the windows went a deep, comfortable seat for which we used the springs of the old couch. The whole end of the room is completely altered, yet the carpenter was there actually for less than a week."

Over more tea while the rain continued to beat against the windows, we listened to all the theories of both our masculine conversationalists, and doubtless the others, as well as I, were making mental notes of how to put all this talk to good use.

I have tried to find some of these modern interiors and here submit a few ways to save the budget, the nerves, and the comfort of the women who live in small or moderate-size houses where there seems never to be enough space or enough places in which to put things. You, I hope, will find pleasure and beauty in these modern interiors!



For a small breakfast room the maximum of shelving has been given by making the entire end of the room a series of drawers and cupboards



Here's still another way to gain space—

DIVORCE THOSE TWIN BEDS!

CARL SIGMAN

In your house or apartment have you a long, narrow bedroom in which you can't place your twin beds in the usual way with enough room left to get around them easily? Or even if your bedroom is a proper shape for your beds to be side by side in the good old stereotyped way, haven't you ever wanted to move your furniture around just to relieve the monotony, not to mention the worn spots in the carpet?

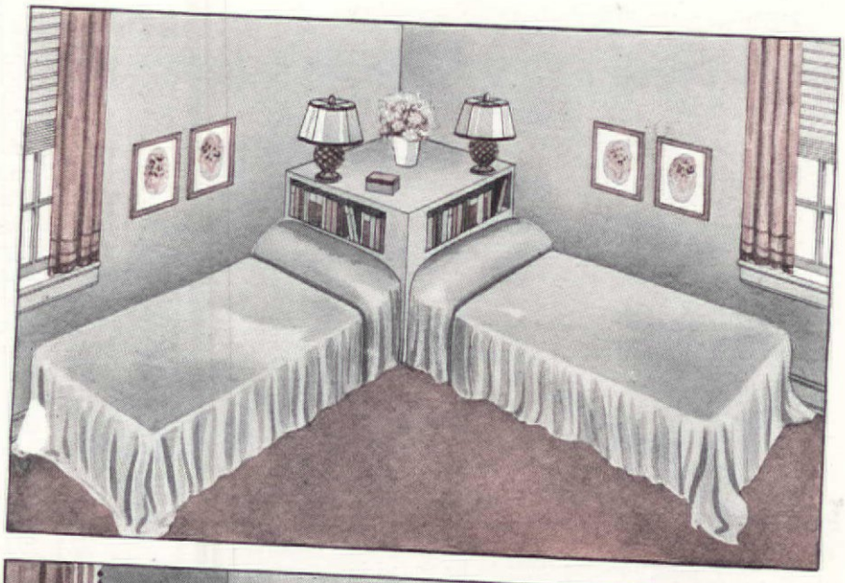
Well, here is an idea or two that will, we hope, give you an inspiration to start pushing furniture and to begin making designs for built-in things on the backs of old envelopes for your carpenter to puzzle over.

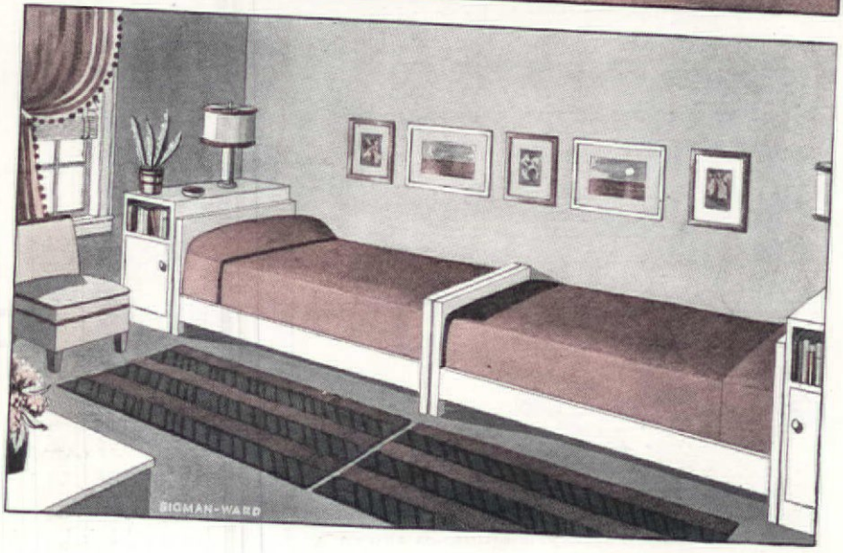
To state the case scientifically, if beds are not to be side by side, then they must be either end to end or at right angles to each other. If end to end then 'twere better they were foot to foot instead of head to head, for perchance your better half snores in which case it would help to be two bed lengths away from the source of such sounds. Also to be *tête-à-tête* makes for more satisfactory nocturnal and early morning discussions or arguments—whichever they are called in your house.

Then to have a simple cabinet built-in at the head of each bed would be a grand place to store extra blankets for cold winter evenings. As shown in our drawing, you could reach around, open the cabinet door, and pull out a blanket without getting out of bed. Think of those arctic nights in winter when you are seven eighths asleep and even going across the room for a blanket seems more forbidding than scaling the Himalayas. Instead you grit your teeth, pull your knees up under your chin, and try to dream of the tropics. Incidentally, as you see, this cabinet also serves as a bookcase and a lamp table for reading in bed.

A variation on this idea is adaptable to a room with a center window in front of which is a dressing table. This gives an opportunity for bookcases and shelves for cosmetics, immediately adjoining the dressing-table seat. If your room should be long enough to build the dressing table out between

[*Please turn to page 98*]

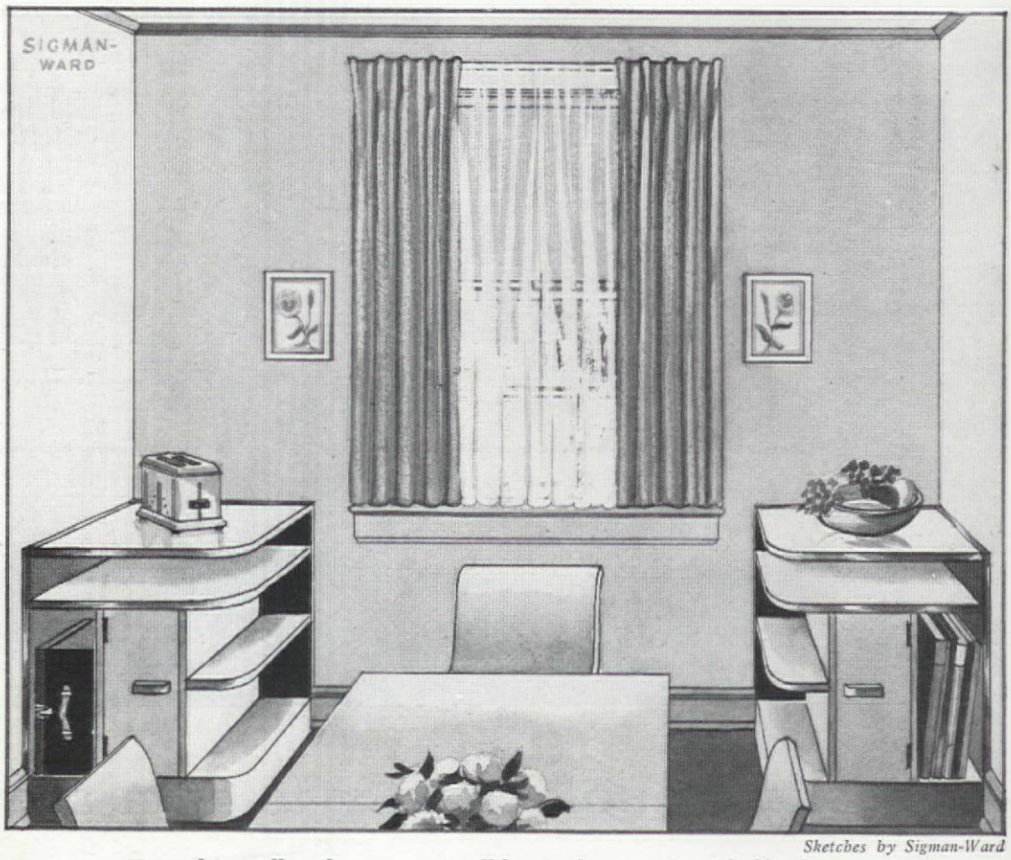




APARTMENT STOWAWAYS!

Make space in your furniture for all of those odds and ends

BILL BRICE



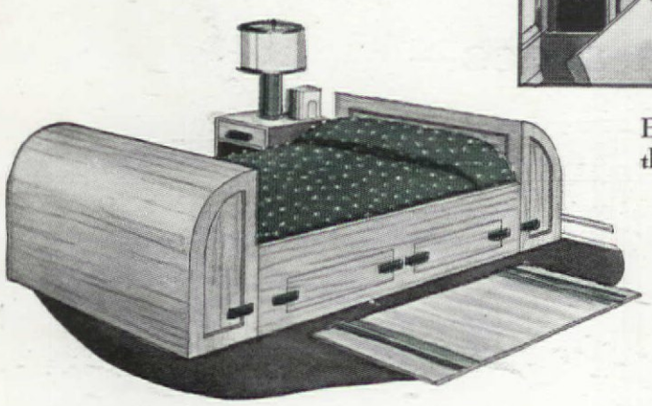
Sketches by Sigman-Ward

Even the smallest dining room will house these modern shelf cabinet stowaways that provide space for things like photograph albums and the family typewriter

THREE people and all their wordly possessions often have considerable difficulty about fitting into a very small apartment. Photograph albums and scrapbooks collect with time, extra sheets and blankets are necessities whether you have a linen closet or not, and Junior's growing assortment of baseball bats and toy trains get underfoot. At least that is the picture of our family.

When my wife realized that even if she did get a new hat and dress there would be no suitable place to put them, she decided that we must *do something* about the situation. I announced that we might design and make some furniture with all the much-needed shelves and compartments, and began to sketch with great energy. Though I am not much inclined toward manual labor and the designs are still just on paper, before long I'm going to get to work with hammer and saw and actually make this furniture!

First of all, we want two shelf cabinets built along simplified modern lines for our 8 x 10 dining room. We plan to build these stowaways out of three-ply crates and the best white pine packing cases to be found in the shipping room at the office. As you see in the illustration, the design provides several very useful shelves, cabinet space, and a place on the wall side for albums, scrapbooks, and our portable typewriter as well.

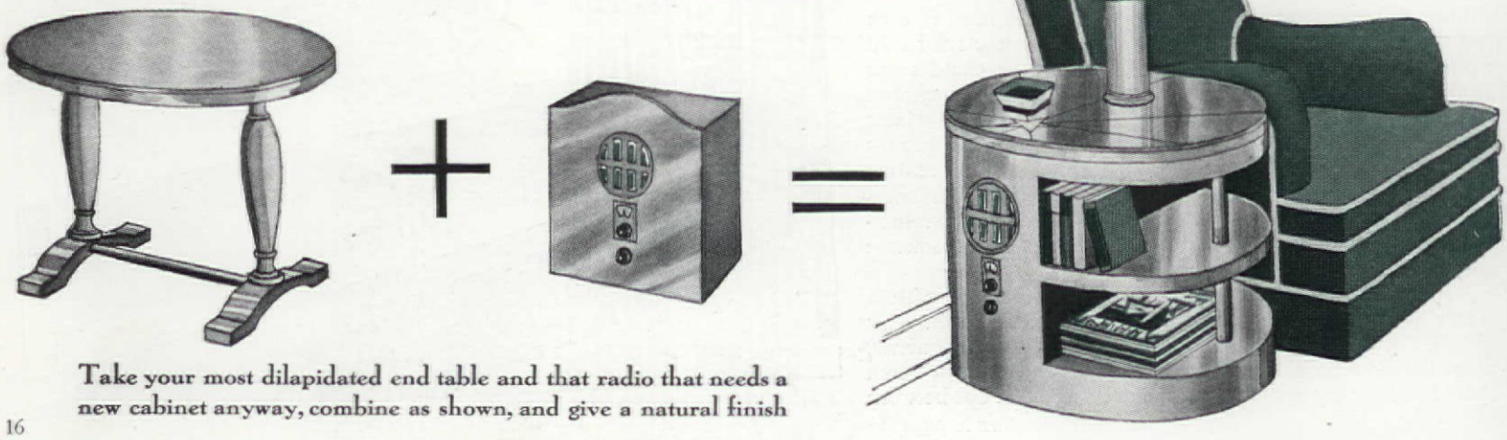


When sheets and blankets become too much of a problem, try this modern design for a bed with space for them

Our design for a modern bed is one that should end forever the sheet and blanket problem. We expect to start with a disreputable-looking old bedstead that we found in a second-hand store on sale for a dollar, and turn it into a thing of modern beauty and usefulness. We will use the old bed's head, foot, and rails. After we cut down both ends, eliminate the gingerbread trimmings and extend the rails to the floor, we will make two spacious drawers beneath and a cabinet in each end. The wood problem is solved by my recent discovery that veneer, backed by a durable cloth, can be purchased for about fifty cents a foot. It can be cut with a razor blade and cemented to any flat or curved surface with the probability that it will never come off. If I ever get into action, this bed will undoubtedly be my most prized possession.

The first two ideas were just enough to inspire more designs. This time my attention fell on our sad-looking radio cabinet and our equally sad-looking old end table. Why not combine the two and dress them in the modern manner? I made a few sketches and finally produced the design you see below. It calls for cutting up the end table (all but the top), installing the radio in it, and building two shelves. Then we will curve heavy cardboard around the framework and cement some walnut veneer to it. After we run a heavy glass rod through the shelves and finish the whole piece in natural, it should be quite an addition to the living room.

Now I have still another idea—but my wise wife says she'd rather have one table in the living room than a dozen good ideas on paper!



Take your most dilapidated end table and that radio that needs a new cabinet anyway, combine as shown, and give a natural finish



Country Cousins in PRESSED GLASS

JULIET B. PICKETT

WHEN the pressing machine replaced the human glass blower in the Sandwich factory, a progeny, brilliant and enduring, was the result. Some of the hundred or more types of "country cousins," so-called because of their ultimate countrywide distribution and present uncollected state, are now of great importance to pressed glass fans. It is with the purpose of recounting their beauty and identifying some of them to the lovers of old glass that this article is undertaken.

A little more than five years ago, collectors looked brightly at pressed pattern glass, dusty and relegated to back shelves these many years, and selected not without justification because of their exquisite appeal, such patterns as "lace" Sandwich glass, Hobnail, Thousand-Eye, and the much talked-of Westward-Ho. Since then, exuberant wordage has been written on the subject but most books deal with the so-called "elite." Lion, Three-Face, and Sawtooth are among the praised patterns, and no one can deny their brilliance of detail or mould. So much, in fact, has been said that only an occasional piece of this kind is now seen for the average purchaser.

Yet authorities list more than three hundred patterns, and while the story of the Sandwich Star's rise to favor and value is well known, what may not be known is that other patterns not bailyhooed and not yet so desirable, are still collectible in sets. The beauty of these has been overlooked, but it is there and some day the value will be.

During the heyday of pressed glass as soap premiums, such quantities were made that it is a wonder our entire country did not desert china and serve all food in glass. The joy of getting something for nothing is innate in all women—and some men; so it stood to reason that if X & Y Company would give a

[*Please turn to page 104*]



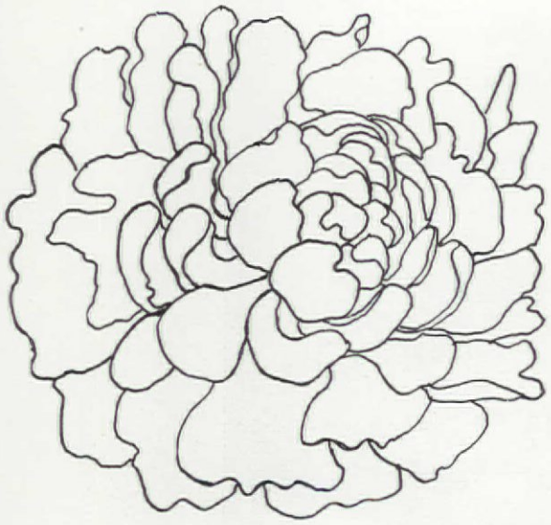
L. J. Higginbotham



Service: Fine Cut and Block. Above: Daisy and Button with Narcissus glasses and decanter; tray of Currier & Ives; Cane variant jug. Left: a pitcher of Frosted Circle pattern; a Crystal Wedding banana stand; a bowl with Palmette design; and a covered compote bearing the Honeycomb pattern

PEONY Lesson for Beginners

ANTOINETTE
PERRETT









Wm. Kistler

Eighty-six open flowers on an old plant of the ever popular variety Festiva Maxima that gets no special attention

PEONIES are among the most hardy, the most showy, and the most easily grown of garden flowers. They do not require covering even during the severest weather. They are rarely attacked by insects or seriously troubled by fungous diseases. They grow in all kinds of soil, and their period of bloom, through the proper selection of varieties, can be made to last from the middle of May through the month of June.

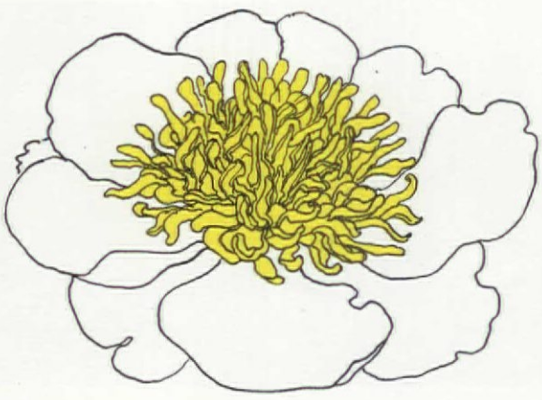
Peonies are useful as accent points in the design of a garden. They do well in partial shade and so can be used effectively in a shaded garden where a flamboyancy and sophistication are to be the dominant qualities rather than a woodsy daintiness and seclusion. They are of a character and height suitable for the front row of shrubbery borders along driveways. Their splendid foliage lends richness wherever they are planted and is effective among the later-blooming perennials for a considerable time after their own bloom is gone.

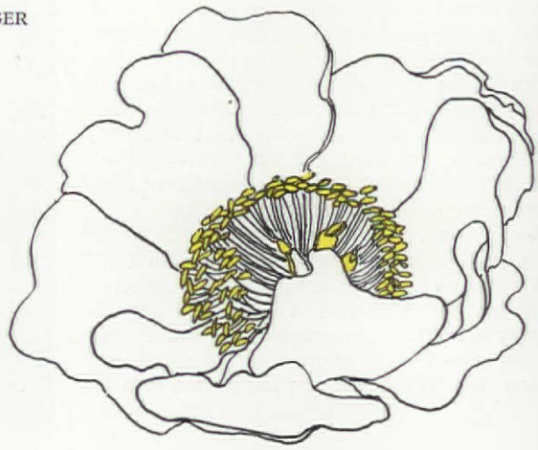
Broadly speaking there are single peonies, Japanese peonies, anemone-flowered sorts, semi-doubles, and doubles; but these types are not so definite and fixed that definite lines can be drawn between them. Indeed, there are so many varieties that the more you see and the longer you look at them the more confused you become. For instance, I went to a nursery last spring to look over peonies for my garden and found that the varieties it offered had been chosen from hundreds of thousands of seedlings after being selected and reselected in comparison with the best named varieties from all over the world.

It was all a revelation to me and I was overwhelmed until one of the members of the firm had the inspiration to go back into the fields and select an armful of different blooms for me to take home and study. It was a sort of first lesson, a beginner's manual, in the variations that have accompanied the morphological change of the stamens in certain kinds from anther-bearing filaments to full-size, well-developed flower petals.

It was toward the end of June when I visited the nursery and there had been heavy rains, so the varieties that my mentor had to assemble were both late and sturdy. The simplest of them, and the first that I

Sketches by GRETCHEN HARSHBARGER





Five steps in the doubling of peony flowers. From top: fully double or rose type; anemone-flowered; semi-double or bomb type. At right, first the Japanese, then the wholly single form

examined, called the Black Prince, was a single peony introduced by Thurlows' well-known Cherry Hill Nursery, at West Newbury, Massachusetts. It has long-cupped petals of deep crimson with a dull satiny sheen. Set into the center, at the very heart of them, are waxy green flask-shaped carpels finished off at the tops with quaintly curving stigmas that remind you of wee elfin gourds of whitish jade transmuted into ephemeral mortality. About these carpels are the stamens, quite red at the base but so tipped with yellow that they give the effect of a golden androecium, a splendid massed effect of finest filaments topped with loosely swung anthers bursting with golden pollen dust. Thus in Black Prince we have a primary or normal single form in which a single row of petals, known as "guards," surrounds a center of carpels and stamens with pollen-bearing anthers, and in which all the primary forms are distinctly differentiated.

with great charm about carpels that grade exquisitely, or rather with an attention to perfection of detail worthy of a precieuse, into a deep rose that just matches the tone of the flush on the petals. What makes Phyllis Kelway distinct in my progression of variants, however, is, that beyond the first two rows, the petals are interrupted by a single band of golden stamens. Furthermore, the petals of these first two rows are crimped and crinkled, pinked and slashed, bearing testimony to the inherent excitements of their morphological evolving. Beyond the interrupting collar, as it is called, of the recurring pure stamens, the outer petals are serenely rounded and unfurrowed. It is this ingenious arrangement of the stamens, this alternating progression and retardation which accounts in part for the frail, loose shagginess and the altogether alluring informality of peonies like Phyllis Kelway. There is something more, however: a further division between the intermediate



F. M. Demarest

Japanese peonies come next in the process of doubling. They include varieties in which the pollen-bearing stamens have begun to renounce their function as pollen or spore-bearers and to assert their capabilities as leaves. They may show vestiges of yellow anthers; they may even bear a trace of pollen, but on the whole they have become more or less transformed into staminodes or narrow petaloids. In Emma, the first Japanese in my demonstration collection, these stamens were like narrow crinkled ribbons, massed into a beautiful golden yellow cushion about carpels tipped with crimson. About them, in turn, were large broad petals, the whole blossoms being borne on strong, upright stems.

The next peony I took up was Phyllis Kelway, a semi-double introduced in 1908 by the Kelway firm, of Langport, in Somersetshire, England. It is a hollow-cupped form with thinly textured petals of a lightly toned pink, which flushes into a deep rose. In the center there are golden anthers, so lightly hung that they quiver on their magic filaments, arranged



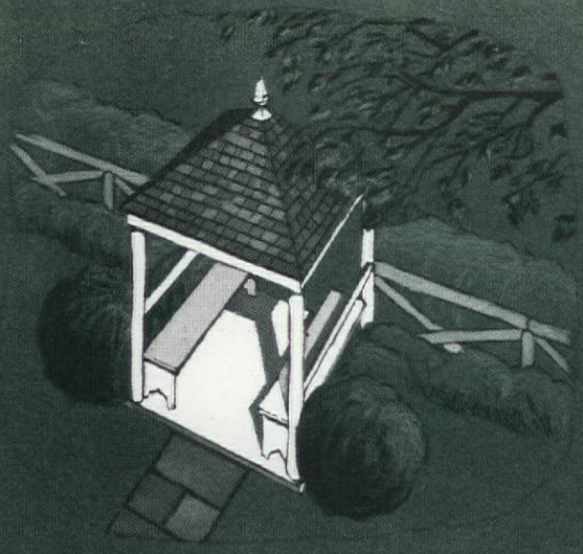
and outer petals. In geometry, it would be called an acute angle of separation; in navigation, one would say more euphemistically that there was a certain number of degrees in the change of their direction. This gives the flower élan, as though the intermediate petals were holding their heads high, as it were, while the outer petals were spreading downward with all the inimitable elegance of a bouffant farthingale.

In contrast to the shaggy informality of Phyllis Kelway, there are peonies that have a way of holding their forms well intact, with a right Victorian conception of decorum. This compactness is very stately and impressive in great flowers. It can give small flowers an added assurance of their own importance. But somehow it makes medium-size flowers look as though they were quite unaware of their good looks and breeding, as though they were so wholesome and well mannered that they were taking the high station of peonies in the world of flowers quite for granted, without swank or swagger.

[*Please turn to page 108*]

OUTDOOR

RESOLVE to spend more time out of doors this year enjoying the flowers, sun, and air in your garden. Build yourself a garden house as a center for garden activities and as a retreat from the hubbub of the household disturbances. Provide a spot where you can sit without dragging chairs in and out of the house, where you can see without being seen, and where you can read, sew, sun bathe, or just relax

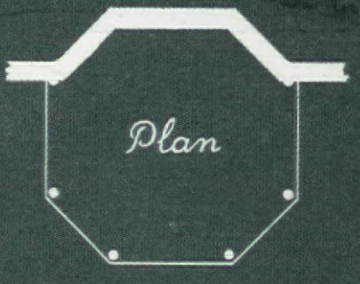




At the left, a small house with long benches; the stripped log posts supporting the shingle roof may be whitewashed or left as natural timbers. Rambler roses, grape vines, honeysuckle, or other climbers may very easily be trained up the posts to provide essential privacy

The larger, more elaborate garden house below pays its way by doing triple duty. It includes an open garden room and an enclosed space for storing tools and for potting plants. Of Colonial design and with decorative trelliswork, it is surmounted by a delightful birdhouse





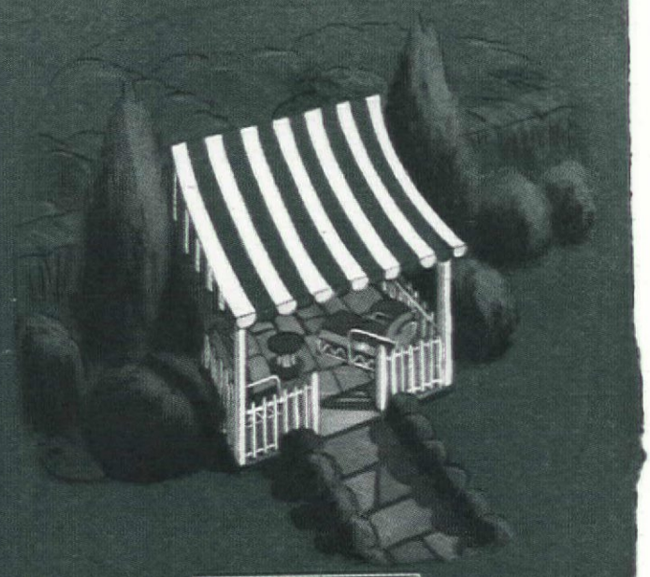




If you've been planning to build a wall at the back of your garden to separate your property from a neighbor's, or from a driveway or street, why not include an octagonal retreat like this one? It can be economically built by using the wall as a rear support. The posts and braces can be of natural timber and the floor of wood, cement, brick, or flagstone. Placed at a focal point from your living or dining room, or built in a corner of the wall, it will be an attractive garden feature at all seasons

ROOMS

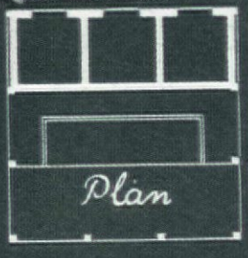
At the right is a cheerful and inexpensive garden house. Constructed of four corner posts secured in a flagstone floor, and held together by light framing, it is covered by a gaily striped awning. A prim picket fence helps to create an illusion of privacy when you are resting or entertaining. When you are not using it, your small daughter and her little playmates will love it as a playhouse

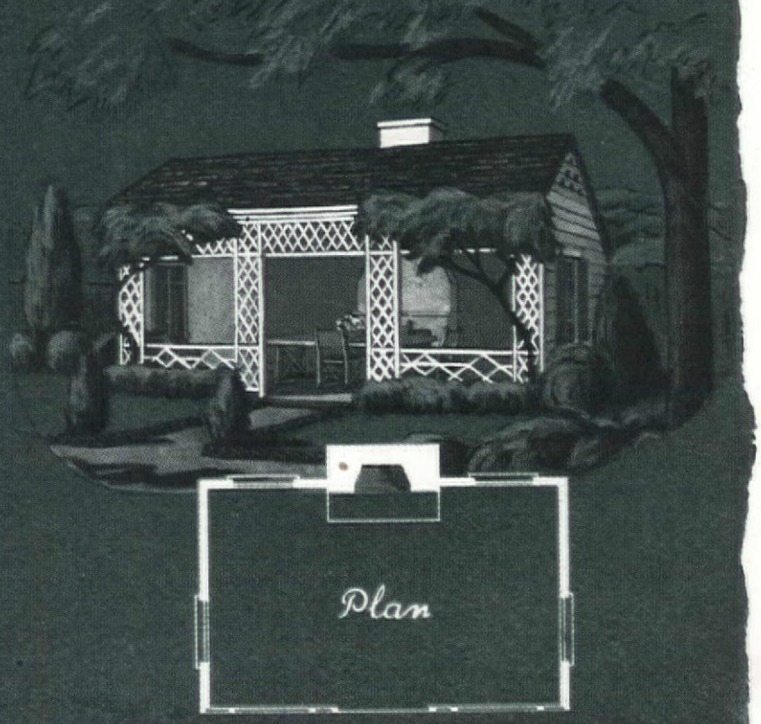






Slender columns supporting a trim Colonial balustrade give this house a formal appearance. But its Colonial design is practical as well as beautiful. Built-in benches on three sides afford an ideal place for outdoor dining, and an enclosed area at the rear is used for dog kennels or for storing garden equipment and supplies if you prefer



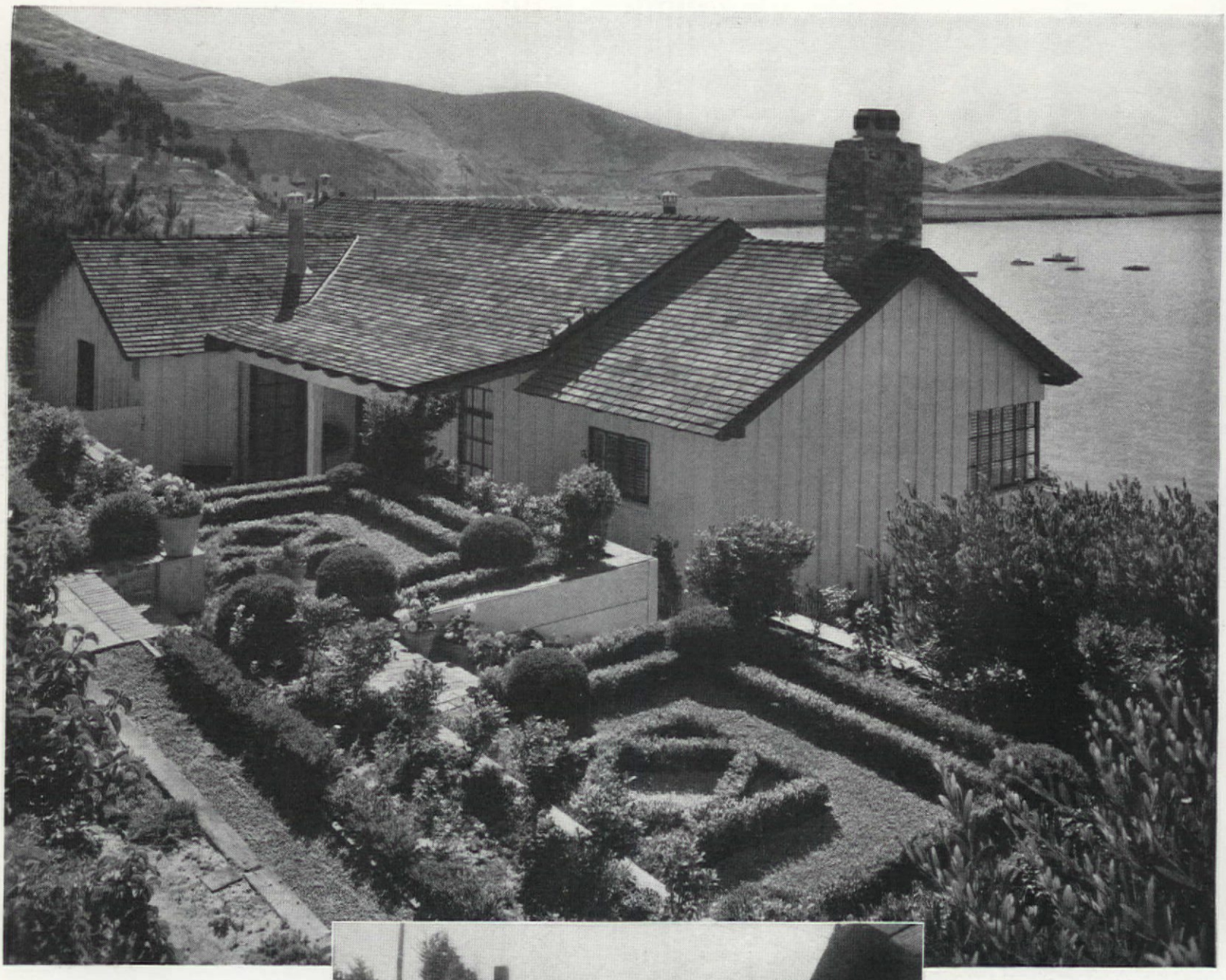


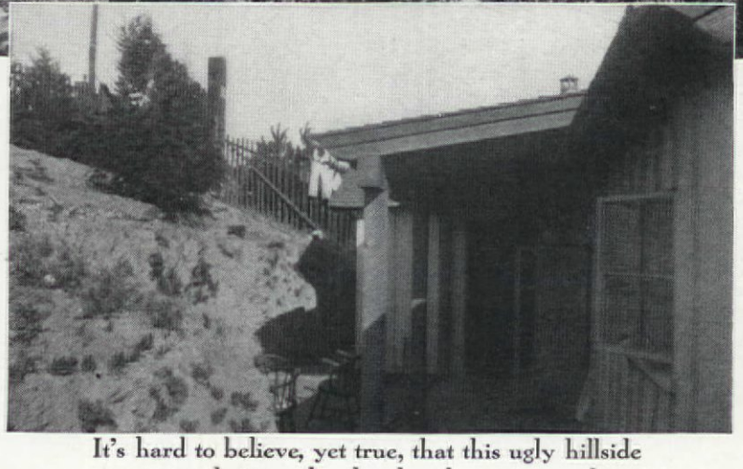
At the right, is a pleasant garden house enclosed on three sides with clapboard siding. It includes an open fireplace and, when not in use for meals, forms an outdoor living room, and it could be glazed for winter use as a study. Any of these garden houses will form a focal point for your garden and be an incentive really to live out of doors

DESIGNED AND DRAWN BY
CARL SIGMAN and WILLIAM J. WARD

Joseph's Coat GARDEN

HELEN BELL GRADY





It's hard to believe, yet true, that this ugly hillside was turned into the lovely slope seen above



It is said that a shoemaker's children often lack shoes, that a carpenter's house is always in need of repair, and that a mechanic's car never runs, but in talking about a landscape architect's garden, the comparison breaks down. At least, it does in the case of Mr. and Mrs. W. H. Vaughn, of Richmond, California, both landscape architects, who actually garden at home, as well as for their clients.

Their experimental garden, which is also the site of their home, is a veritable Joseph's coat of many colors and many scraps of ideas; for it is here that they try out on a small scale plans which they hope later to incorporate in gardens of their clients. In consequence, they have everything from formal beds of flowers and boxwood to espalliered fruit trees, from pot gardens to decorative vegetable beds, and the result is one of the most unusual and attractive gardens in that part of California.

When the Vaughns started their garden just two years ago, the undertaking seemed almost hopeless. There was a bleak and barren hillside of sandy soil and they planned to make a garden of it! Stronger souls than they might have given up the job as hopeless, but they were landscape gardeners. It was to be a practical test of their skill, and the tougher the job the better they liked it. Today their garden is so successful that it has much to offer in the way of suggestions. Here, for example, are some practical tips for hillside gardeners from the Vaughn garden overlooking the glittering expanse of San Francisco Bay.

First of all, something has to be done to break up the steep-

ness of a hillside and make it look shorter. The Vaughns decided that the answer was to make a series of terraces which would jut off from a central stairway leading from the street down to the house at the water's edge. Their aim was to achieve horizontal, instead of vertical lines wherever possible. So they used walls, steps, and terraces to give this flat look, instead of the steep vertical effect that the garden otherwise might have had.

In placing the brick stairway down the middle of the hillside they had established a focal point of interest from which to work. The steps themselves gave the much needed horizontal lines to begin with. The terraces, the walls, and the type of planting were to do the rest in adding a certain amount of breadth to the picture as a whole.

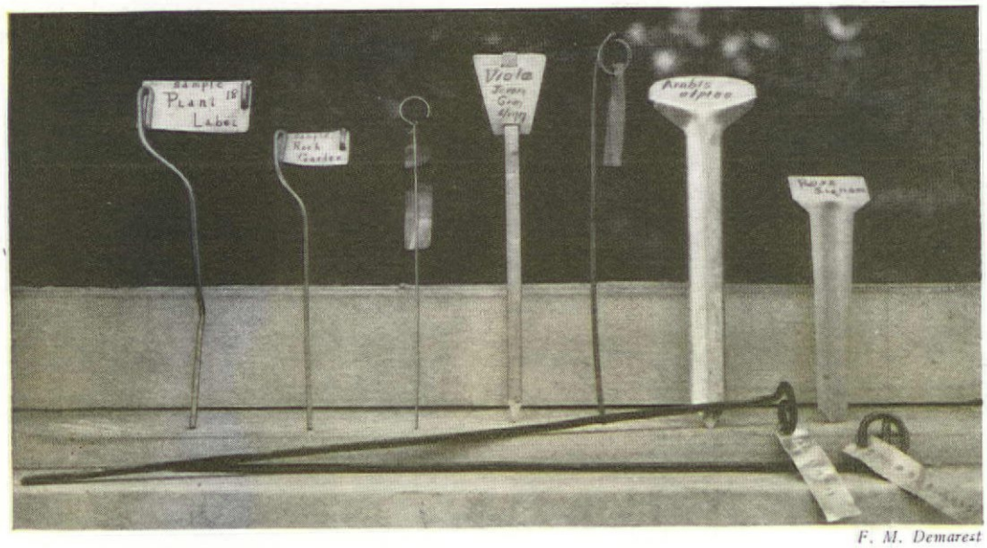
The stairway also proved valuable as the setting for the pot garden, which is another practical device for hillside gardeners. Color was necessary for the Joseph's coat garden and to obtain a variety of shades quickly they decided that geraniums in pots were just the thing. These were placed on the steps and along the brick walk leading to the entrance patio just outside the house and also along the terrace wall at the back of the house, so that wherever you look you see a vivid note of color. Besides being effective in themselves, the geraniums supply the bright accents the garden needs when other flowers and shrubs are not in bloom. The geraniums are Mrs. Vaughn's particular hobby and she recommends a monthly feeding with a commercial fertilizer if an abundance of blossoms is wanted.

The less commonly seen ivy trees in tubs are particularly effective here. They stand on either side of the foot of the steps and contribute a formal note to the entrance patio.

[*Please turn to page 102*]



Waters & Hainlin Studios



F. M. Demarest

Who's Who in the GARDEN

OTTO M. BECKER

"BEAUTIFUL! Wonderful! What did you say the name of the plant is?"

You hadn't said! . . . You were intending to name your new treasure with offhand nonchalance; but it was one of several you had planted, and the name just wouldn't come to mind. You had even (unostentatiously of course) bent down to look for the little wooden stick or the paper band that had come with it for identification. But it wasn't where it should have been. And when finally you found it, more or less covered up and very badly weathered, the name couldn't be read. And were you embarrassed!

Of course, a flower is just as beautiful without a name as with one. Nevertheless most of us like to be able to identify our friends, whether human or only flower folk, by name as well as by their virtues. And then, there's the convenience, not to say the necessity, of knowing which is who when thinning-out or moving-about time comes along, as it does to all of us who really garden. And the pang of discovering that some special treasure is lost, has become just one of the nameless things that may be neglected and forgotten because of dependence upon a wooden paddle hastily, perhaps illegibly, written, or upon the even less dependable paper slip!

You want to do something about it? Easy enough. You can go as far as you like in the matter of permanence in plant markers. If you prefer a marker that will last a year or so, you can stick to the little wooden paddle, taking care, however, that it is securely attached with copper wire to something that will not permit it to disappear before you want it to. Also letter it with a pointed wax crayon, such as children use at school; or, better still, with one of those improved recrudescences of the old-time "pyrography" outfit. Today it is an "electric pencil," and not expensive; it can be used to good advantage, too, in lettering larger wooden stakes for trial grounds or vegetable plots, if you are satisfied with their uncertain permanency.

[*Please turn to page 118*]



Photographs by Herman G. Cuthbert

The Finishing Touch in the Garden Ensemble

MARIAN CUTHBERT WALKER

SURELY you can imagine how ridiculous an attractive debutante would look, even in a perfect gown, if she forgot her slippers. Yet many a garden looks shamefaced, too, for much the same reason. "My owners got so far with me," it seems to say. "Fixed me all up on top so I'm beautiful there, without a thought of expense—then left me feeling sort of exposé below, without anything over my feet! Thoughtlessness I guess."

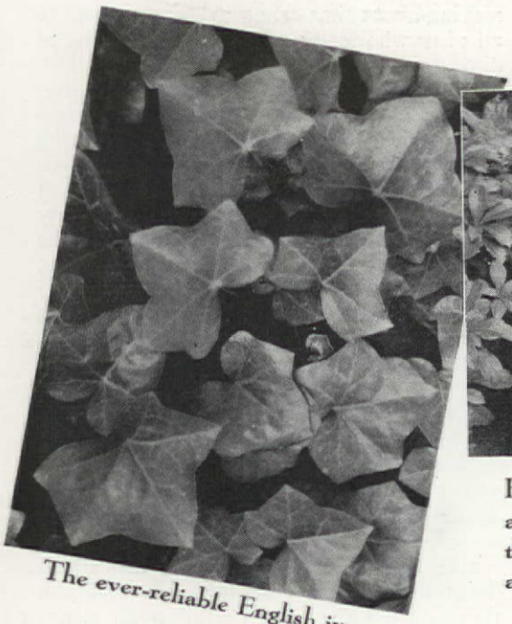
A landscape gardener, of course, includes this foot wear (which he calls "ground covers") in planning; but we who do our own landscape work often tackle the planting of trees, shrubs, and perennials—even work in a pool or a rock wall—and then say, with complete satisfaction, "Well, that's that!" But when another spring rolls around, there is something shabby looking about the garden. It's not half so beautiful as we thought it was going to be. In fact it's not completely dressed, because we've forgotten to cover its feet! Fortunately, many of these necessary ground covers increase rapidly, and from a small supply of nursery stock, which we really hadn't calculated on buying at all, we soon have enough to make numerous healthy divisions; and before we know it, bare places are covered and the garden meets the sky in one unbroken stretch of beauty. Ah—there's a garden, at last!

Not only do these useful covers act in the most satisfactory manner—rooting often on the merest contact with the soil, and rather unconcerned about blights and bugs—but they definitely fill certain garden needs. No problem of exposure or location is utterly hopeless if we turn to these sturdy creatures. We can't expect shade lovers to thrive in dry, sunny spots, of course, or small trailers to cover huge embankments, but each "reports for duty" in its own special division.

Every garden has to face some problem or other—whether it's a huge shady stretch under a tree where grass just will not thrive, or shabby corners in angles of the house that are not suitable for tall-growing shrubs. Or, there's a line along the mounting rise of pavement steps where flower beds are difficult to maintain; or a bank or slope pitching too sharply for grass to get a toe-hold, not to mention a lawn mower. Perhaps a naturalistic stretch that copies a woodland planting is being developed, and soft carpeting is needed there such as Nature supplies in the woods. Sometimes there are high rocky ledges that are to be used as part of a rock garden; these will need generous spreads of green to tie them in with the gay rock plants below. There are stepping-stone walks, too, that will take on new interest if, instead of being separated only by grass, they have some snug mats of other plants introduced here and there. Many are tough little creatures that actually do not seem to mind being trod upon.

The price range for ground covers is a

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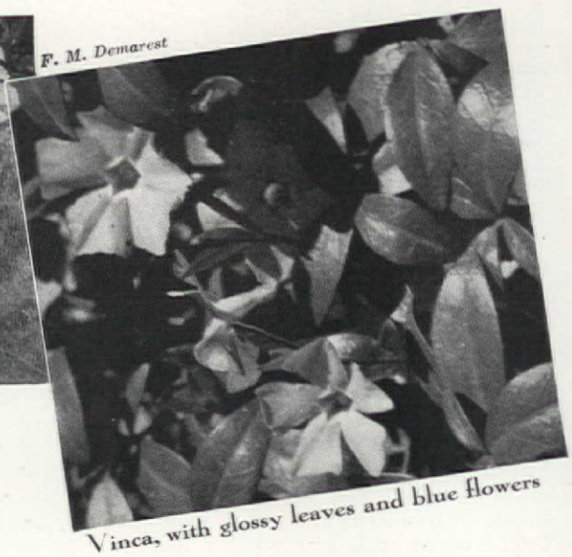


The ever-reliable English ivy



Pachysandra or spurge, here used to face a naturalistic laurel planting, is seen in the picture at top of page as often used as a ground cover when grass will not grow

F. M. Demarest



Vinca, with glossy leaves and blue flowers



A detail of the lovely living room in the home of Mr. & Mrs. Richard Compton, New Canaan, Connecticut, looking toward the entrance. The entire room is shown in full color on the cover, and Mrs. Compton's charming flower room is also shown in full color elsewhere in this portfolio.

F. M. Demarest

Portfolio for Spring

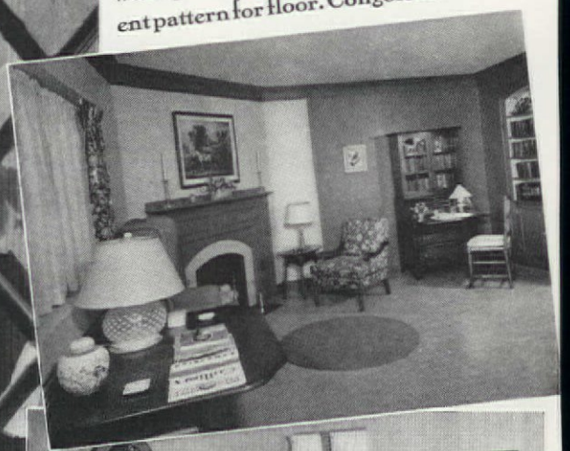
—being a choice garnering of bright ideas from all over the U. S. A.

THE COVER: Swedish Modern strikes a refreshing new note in decorating style trends. The blond finish, simple lines, and up-off-the-floor quality of the furniture, from Lord & Taylor, added to the way it lends itself to a colorful background, suggest its possibilities for houses of all kinds. The rug, with its texture feeling, is a Swedish Primitive from Firth; the Lightolier lamps are Swedish stoneware. Authentic glass and pottery accessories come right from Sweden House. The Compton living room combines gray striped wallpaper and gray rugs with a high ceiling painted watermelon pink. Pine, maple, and mahogany furniture are quite at home in this room.



LOS ANGELES: The bamboo motif is carried out consistently in a bedroom done by Bullock's, not only in furniture, but in walls and fabrics

Linoleum wall covering to simulate wood paneling is combined with a different pattern for floor. Congoleum-Nairn





A ruffled lambrequin on the mantel is a fitting touch with early English furniture. Tomlinson

DETROIT: Small, all-over patterns for walls, floor, curtains, and spreads distinguish a French Provincial bedroom. J. L. Hudson

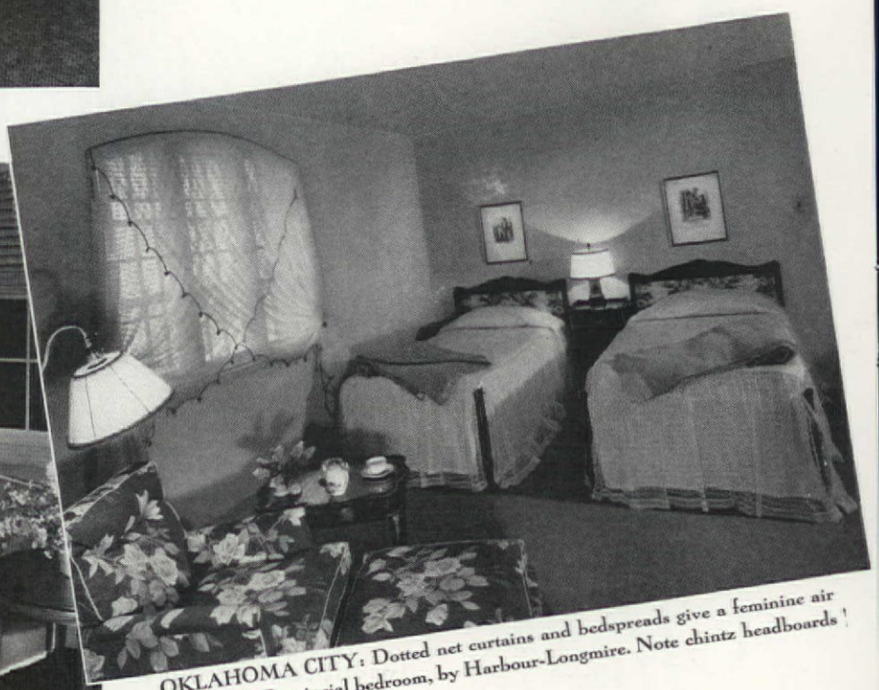


From all over the United States we have gathered together rooms with ideas. These we give you in this portfolio in the hope that they may help solve all your decorating and furnishing problems. Perhaps you have seen some of these rooms in your favorite shop in your own home town. If so, they will be like friendly, familiar faces, and you will know that we, too, liked them so much that we decided to publish their pictures. Each has a wealth of ideas to offer, ideas of furniture and its arrangement, wall treatments, window treatments, and each stands for a style trend which is duly established and definitely recognized today.

There are living rooms, dining rooms, bedrooms; some have gone frankly and delightfully Modern, some are Eighteenth Century

White is the accent color in a blue bedroom furnished with dignified mahogany. Statton Furniture Company





OKLAHOMA CITY: Dotted net curtains and bedspreads give a feminine air to a French Provincial bedroom, by Harbour-Longmire. Note chintz headboards

English; some Provincial French; some familiarly Early American; some rich with the elegance of the French Court periods. Each has its place, according to the house itself and the people who live in it.

One of the most novel rooms of all is the bamboo bedroom. Modern furniture with a bamboo motif is unique in itself; two walls are papered (in a bamboo pattern), the third hung with bamboo screens.

Note the two French Provincial bedrooms, both with interesting window treatments. In one, chintz curtains to match the ivy patterned spreads are shirred on rods top and bottom and tied together in the middle. In the other, net is draped softly over the entire window and weighted at intervals with drops. The headboards here are covered with chintz in characteristic fashion, and one entirely practical, now that chintz panels are removable for dry cleaning.

The tester bed in the mahogany bedroom is one of the loveliest we've seen. The valance, like the curtains at the windows, is finished with quaint ball fringe. We like the oval mirror in a square frame and the wallpaper with its mauve-blue ground.

A conventional center of interest, the fireplace nonetheless can be entirely individual, as shown in two small photographs. One English cottage fireplace, with its baking oven and utensils on the hearth, is just what one would expect in a room with early English furniture. The second extends across the corner of the living room against a plain wall, the others



SPRINGFIELD, MASS.: Rusty beige paper covers two walls of a modern living room, yellow the others. Draperies shade from brown to chartreuse. Forbes & Wallace



Living room furnished in Old Chatham Place Eighteenth Century reproductions in maple. The Sikes Co.

Wood paneling and a scalloped cornice are painted white in a Colonial room with quaint chintz on the chairs. Statton Company



INDIANAPOLIS: Gracefully curved, with painted decorations, is bedroom furniture of the French Court period. Adams, Inc.



ROCHESTER, NEW YORK: Modern living room showing Chinese and 18th century English influence. Sibley, Lindsay & Curr





NEWARK, N. J.: A wallpaper border is repeated over the windows in a cottage-like dining room with mahogany furniture. Bamberger's

OKLAHOMA CITY: A Cape Cod atmosphere distinguishes a little dining room which has a hooked rug and is furnished in maple. Harbour-Longmire



having linoleum wall covering to simulate fine paneling.

Translucent glass brick is a comparatively new building material, offering a whole field of new decorative possibilities. A huge glass brick window in a modern living room is used as a center of interest for furniture arrangement. Note that all lines in the room



The old-fashioned plate rail is charmingly revived in a maple dining room. W. H. Whitney Co.

Shaker settlements in various parts of the country inspired this sturdy American Provincial furniture. Herman Miller Co.



are low, even the full-length draperies contributing to this effect by reason of their horizontal stripes. Another modern room, with a conventional window, gains distinction in the use of a decorative wallpaper panel hung in back of the sofa. In both cases the arrangement of furniture is symmetrical.

Early American atmosphere is pleasantly attained in

[*Please turn to page 87*]



Photographs in full color by F. M. DEMAREST

The Montgomery living room in New Jersey (described elsewhere in this issue) combines glowing yellow painted walls and soft green chintz with flower colors. The modern French painting reproduction over the mantel and bits of pottery on the built-in pine bookshelves pick up and emphasize the room colors. A large hooked rug introduces warm pattern

The flower room in the New Canaan, Conn., home of Mr. and Mrs. Richard Compton is only about 13′ x 10′6″ but is packed full of charm. Green latticed white walls and a green linoleum floor approximate an out-of-doors background for the shelf of potted plants. Underneath the mirror, with its reflections of all the growing things, is a handy sink with running water







Colors Go Romantic

HERE are some of the things you should try on your home, if you are fashion-wise this season; (these you can see across the top of the page, from left to right): A new, widely ruffled net curtain from Quaker Lace Co.; an enchanting wallpaper, with swirls and swags and flowers galore, from Imperial; a precise little paper with perky bowknots and romantic cornucopias, also from Imperial; an important printed cotton, for draperies or slip-covers—and it is Sanforized Shrunk so that you are safe, wherever you use it! It's from F. A. Foster. A fragilly flowered wallpaper from Thibaut that is hard to resist; flowers and ribbons on a glazed chintz from Cyrus Clark, with an "Everglaze" finish which will go through the laundry without losing its glaze, shrinking or changing its color; an exquisitely delicate Thibaut paper; a spruce little pot of geraniums on a Waverly chintz; a spic-and-span new provincial paper, from Thibaut; great clusters of flowers on a Waverly print; another Thibaut paper full of romance, designed to companion the larger design at the end of the row, in adjoining rooms or hallways; perennially refreshing ivy in a dustite print from The Fieldcrest collection, perfect for slip-covers, easy to cut without the worry of matching pattern.

Across the bottom of the page, from left to right, is Karagheusian's lovely plumed carpet, in rose quartz; next is, Bigelow-Sanford's Victorian rug, which comes in 27" width; a wallpaper of unique charm in both pink and blue, from Strahan; a garlanded net curtain with narrow ruffles, from Quaker Lace Co.; a quaint little wallpaper from Imperial; an all-over carpet with texture effect, from Archibald Holmes, a dramatic foliage paper from Thibaut; a small lozenge paper, picturesque in the extreme, from Birge; and another texture carpet, practical as it is decorative, and new with its subtle pattern-without-pattern, from Artloom.



This Spring of 1938

ALONG with curls and flowers and veils on our heads, wasp waists of the gay nineties, pleats by day and by night, bracelets on our wrists and bows on our ankles, we are going to have all the colors of romance in our homes. Here are some of the lovely pinks and blues, all the way from clear, pale baby colors, to powdery tones, becoming alike to house and inhabitants, and deeper soft shades, like cedary pinks and steelish blues. They are ready for you in wallpapers, chintzes and floor coverings, for every room in the house. They can be used in pale, delicate shades to make a very feminine bedroom, or a living room fairly breathing of summer and the garden. The deeper shades will make a room no man could resent. They are perfect backgrounds for lovely mahogany furniture, with its fine dignity, or for the quaintness of Early American maple.

With this new fashion in colors, go new ideas in pattern. Wallpapers, chintzes, even floor coverings, are rampant with gay, amusing pattern. No room with either these new papers, or draperies or carpets and rugs could possibly be dull; and two or more put together will pull it out of the doldrums so fast that it will hardly know itself!

The beauty of it is that no great amount of expense need be involved; these lovely colors and dramatic designs are yours for a very small investment. You, Mrs. Housewife, would not face spring without a new hat, a new dress in one of the gay prints of the season, and pinned on your lapel or tucked somewhere, one of the enchanting little bouquets which all the fashion world is talking about. How are these new spring clothes going to look against the backgrounds of your rooms, which may have worn the same costume a year, two years, five or ten? Give your rooms a chance! Try some of the new colors, the new textures, the new patterns, and let your house join with your wardrobe in telling the glorious fashion story of SPRING, 1938!

The glorious new decorating colors for spring

WORDS hardly describe adequately the glorious new decorating colors, but when you see them as they are photographed here, we feel sure you will agree with us that they are deserving of infinite praise. Soft, unusual, off-shades dominate in these wallpapers, chintzes, and rugs, shades which will bring any room, whether large or small, into the style picture this spring.

At the top left is one of Richard E. Thibaut's new wallpapers, a lovely, viney thing in queer pinks and light olive greens. The large panel in the center is a 36-inch glazed chintz, remarkable for its fine drawing, exquisite color, and the fact that it costs only about fifty cents a yard. The blue wallpaper, with its delicate white scroll design and tiny pink flowers, is from Thomas Strahan & Co., Inc.

One of the loveliest of bedroom chintzes is the striped floral pattern from Cyrus Clark, halfway down the page at the extreme left. This has an "Everglaze" finish, which assures its laundering without losing any of its fine luster. The same process has been applied to the Atkinson & Wade chintz beneath, with natural flower colors which are laid over rococo scrolls.

At bottom of the page is a distinguished rug designed by Firth for the Eighteenth Century room. It duplicates exactly, in both color and pattern, a fine "collector" piece of the Aubusson school. This rug, like the other pieces on this page, is intended for those with fine taste but a limited budget. That it should be available at about $55 for the 9 x 12 size is commentary enough on the fact that one does not need to have a fat bank account to have a home charmingly furnished.

Rooms photographed in color by
FRED R. DAPPRICH



ALL FABRICS
PHOTOGRAPHED
IN COLOR BY
F. M. DEMAREST



Fred R. Dapprich

PORTFOLIO OF CALIFORNIA HOMES

The entrance to John Byers' California home, through the garden wall, has a white paneled door and blue shutters. On the facing page two rooms in the same house located at Santa Monica use turquoise blue effectively; both living and dining room floors have mahogany color tiles. Louvres in the door at the head of the living room stairs afford both privacy and air circulation. The garden and the pool outside the dining room are closely related to the house

AN ARCHITECT'S OWN HOME

Fred R. Dapprich

THE walled entrance, the patios, the garden pools and landscaping, and the overhanging balcony of John Byers' residence are beguiling features in a picturesque home. Such features form a delightful part of much California architecture and in this house they have exceptional charm. But they are not mere dramatic effects; the dwelling was planned in a modern way for the maximum comfort and pleasure of those living in it, and the outdoor courts and balcony are useful and very attractive additions to the living quarters all year 'round.

Designed by an architect for himself, the red tiled house shows the healthy mixture of styles evident in California today. Spanish and Colonial precedents, Modern planning, and elements of the ranch house are being combined into a native, characteristic style. Entrance to the house is through the doorway in the garden wall, picturesquely overhung by a willow tree. This opens upon a paved court which is closely related to the adjoining patios and gardens.

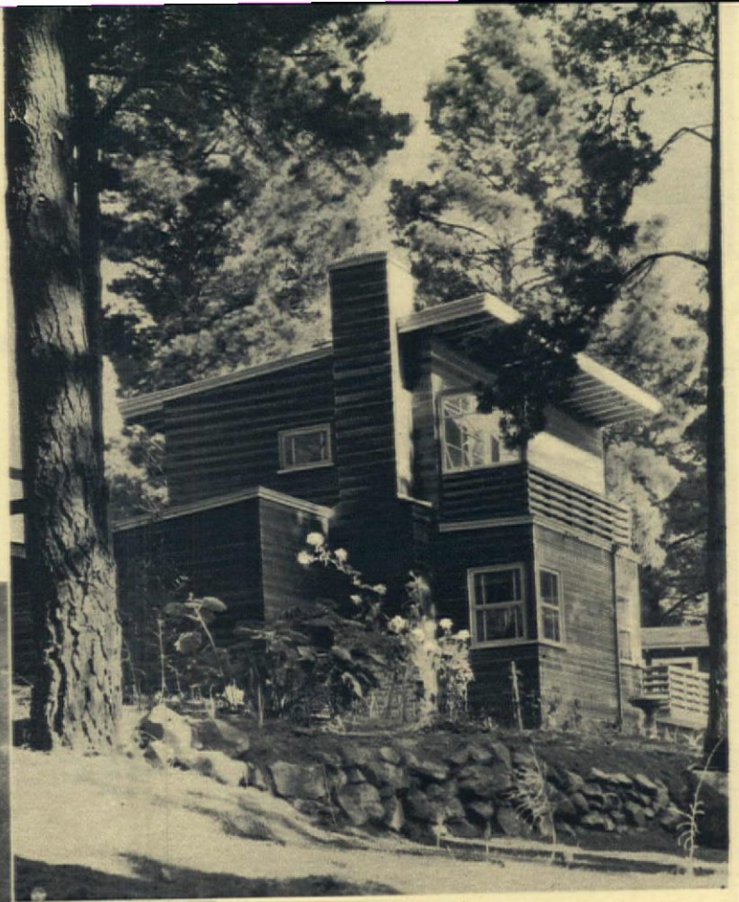


The low mass of the house is effectively set among luxuriant foliage. Its white walls are enlivened by turquoise blue pottery and shutters, and over the entrance door there is a sculptured frieze of dancing figures. Blue and white forms the color scheme of much of the interior which is interestingly furnished with old Spanish pieces. A low, wide window at the rear of the house is level with a water lily pool. A path, flanked by decorative columns, leads from the pool to the circular terrace in the garden



This Little Home takes care of itself!

The Home of Miss Helen Crandall, Oakland, California



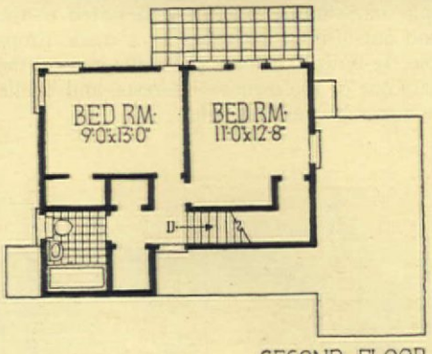


HELEN BELL GRADY

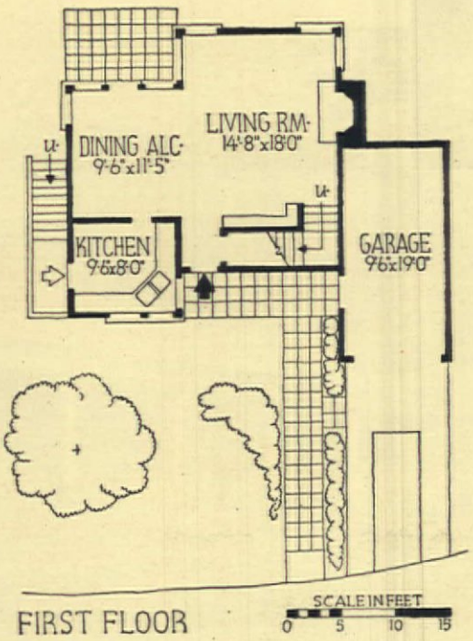
MODERN in form and plan and construction this redwood siding house not only takes care of itself but takes excellent care of its owner, a busy schoolteacher. It affords an interior and exterior which are agreeable and comfortable to live with—and easy and economical to maintain. Natural redwood, oiled and preserved against the weather, partly rough-sawn and partly surfaced, forms the outside walls. It resembles the hillside homes of other countries, "including the Scandinavian," and the dark wood of the house is richly effective among the somber pines; and it will not need painting. As a lively contrast the overhanging cornices and the window frames are painted white and the front door a dark blue.

The plan is compact but uncramped. The interior stairway and the kitchen and bath are unobtrusively located on the street side of the house, reserving the rest of both floors for the living and sleeping quarters. The rear of the house overlooks the bay of San Francisco down the hill, and all rooms have a maximum exposure on this side and open onto sun decks. The upper deck is protected by the overhang of the roof and by a glass partition at one side. The arrangement of rooms is skillfully organized to secure the most spacious effect possible in a small area. Living and dining space adjoins; the only division is a wood ceiling beam which makes it possible either to separate the space or use it as one generous room. Walls are of stucco inside the house; and the other structural materials and equipment were chosen with an eye to guaranteeing minimum housework and upkeep. The efficient kitchen includes a corner sink under the windows.

The house is modern in character but not in a self-conscious way or to achieve a bizarre effect. Its shape and plan are the result of its requirements—including the need for economy. It faces the rear because the view is there; it is irregular in design because the site is irregular; it uses materials natural to the site which are inexpensive. It cost $4,100.

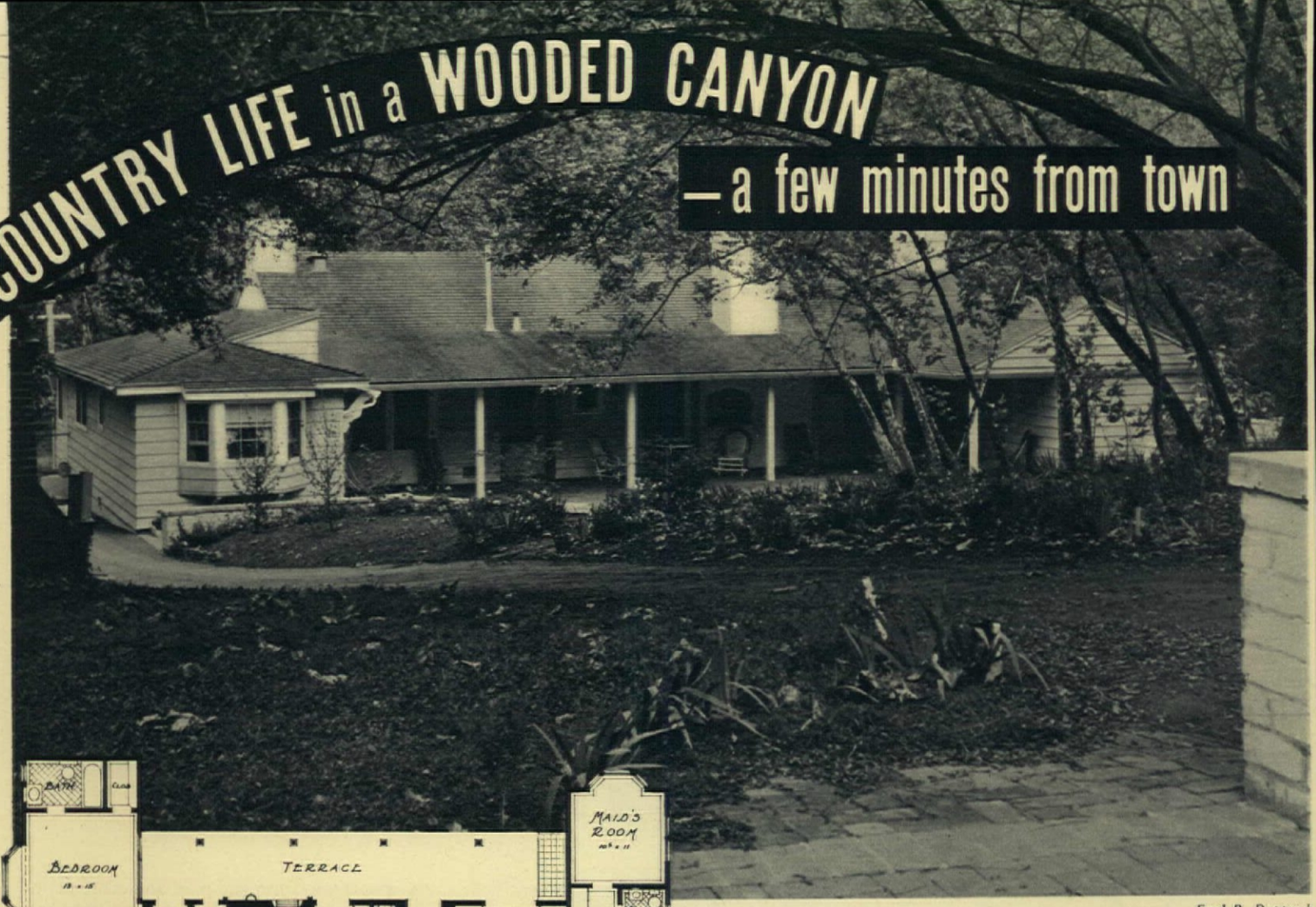


MICHAEL GOODMAN
Architect

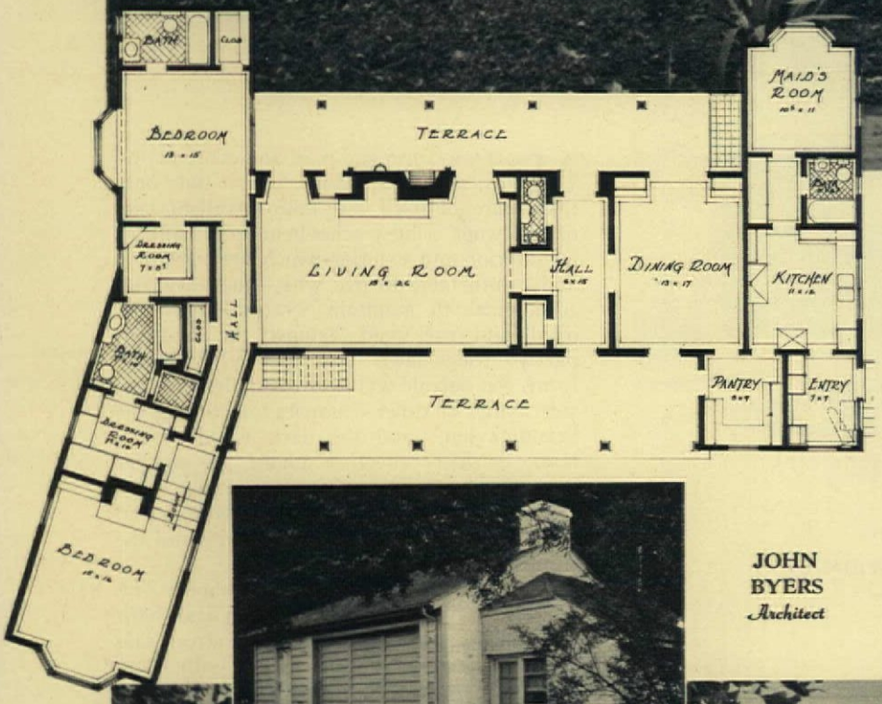




COUNTRY LIFE in a WOODED CANYON —a few minutes from town



Fred R. Dapprich



JOHN BYERS
Architect

THIS long, low house is built into the side of a canyon sheltered by rising hills and sycamore trees. In the seclusion of seven acres of wooded land it seems like a remote, hidden home; in reality the city is conveniently near. The single-story house spreads over its uneven site with wings and covered terraces which bind house and land together. The breadth of the building offers easy circulation through its generous rooms and through the wide terraces at front and rear; the bedroom unit, which steps down the slope, and the service unit form enclosing, lateral wings. The gray-white clapboard house which is the home of Mr. Gerald C. Young, is free of ornament; blue shutters and dark red tile paving are cheerful notes in a simple, unassuming exterior well suited to the informal occupations and out-of-door activities of a rustic property. The near-by stable, re-built from an old mill, houses the horses and dogs which are one of the owner's interests, and bridle paths wind through the citrus groves and fields.



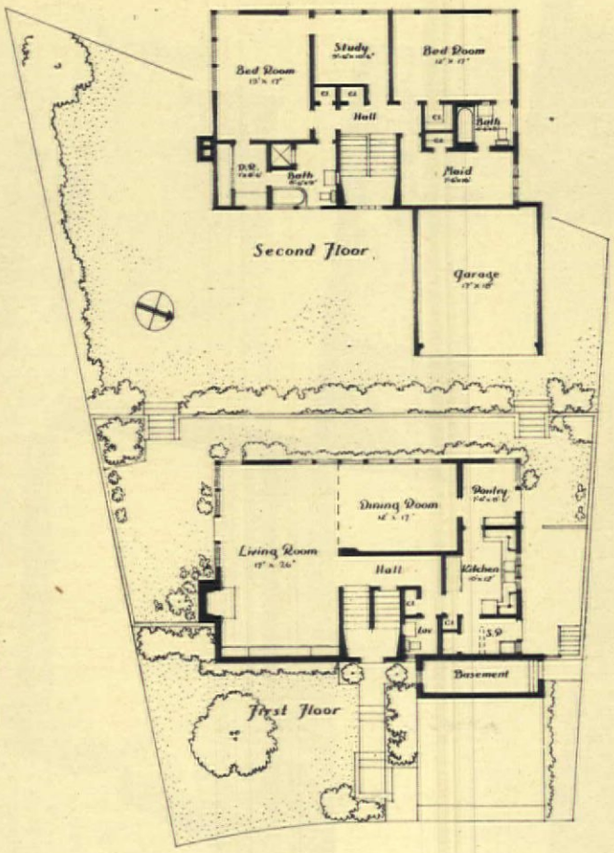


This low stucco house has a modern entrance lighted by a panel of glass bricks

A MODERN PLAN FOR A CITY HOUSE

HILLY sites are frequent around California cities, and this steep city lot presented a perplexing problem because the plot was limited in size. It sloped sharply down hill and was located near a much-traveled thoroughfare only a short drive from the center of Los Angeles. The architect was required to design a two-story, seven-room house for it, secluded from the street and with ample, adjoining gardens. Several schemes were considered: (1) The house could be built at the rear of the plot. But that would necessitate a long, steep, expensive driveway to the garage and an arduous walk from house to street; it would also waste the most attractive garden space. (2) The house could be built at street level. This would prove practical for the front of the house but the rear of the first floor would then be high above the garden level; and the additional height of the rear walls would be costly.

To solve the problem the architect devised a modern plan which was followed. The two-car garage was built directly on the street in its most convenient and space-saving spot. The house was designed with cream stucco walls one and a half stories high at the front and located back from the street far enough to include a fine oak tree and an easy approach. At the rear, the house was constructed two stories high with all of the first floor rooms level with the ground. The difference between front and rear ground levels was adjusted by the interior stairs. The front door opened onto a landing with seven stairs leading down to the first floor and seven stairs leading up to the second floor. This arrangement made both floors equally accessible from the entrance.



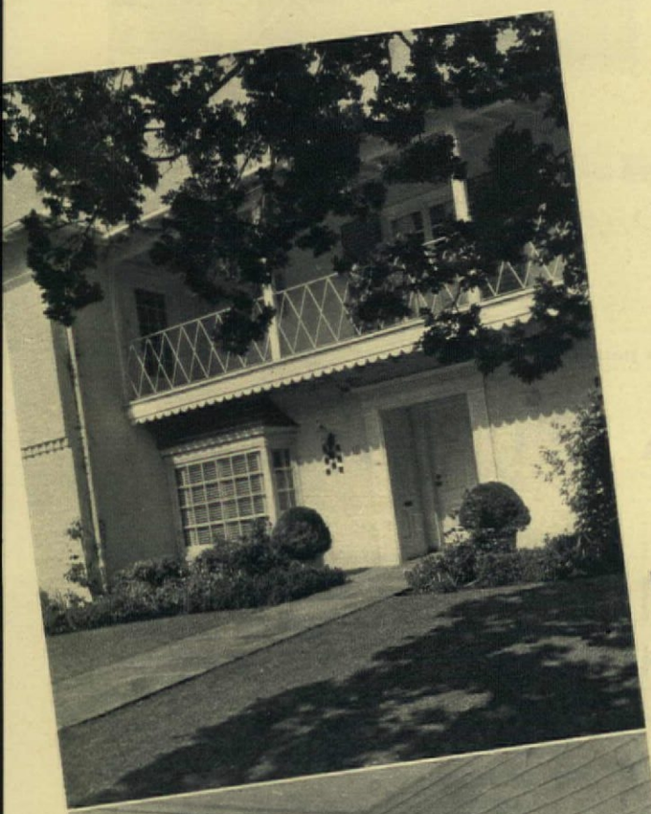
The side and back walls of the house have been composed almost entirely of windows overlooking the descending garden levels. There is a broad terrace outside the living and dining room windows which, with the two levels below, form an exceptionally fine city garden. Inside the house the principal rooms are generously large and openly arranged in the modern manner. Only one window opens onto the street, assuring unusual seclusion and privacy in a city house. The door, which like the windows is painted a soft green, is modern in design and is framed by white trim which extends up around a glass brick panel in the wall. These bricks light the stair hall as well as form a decorative feature; they give a sparkling effect and transmit light into the house, although they are not transparent.

WINCHTON RISLEY
Architect

HOME in Piedmont, built "big enough" to grow into



Waters & Hainlin



THERE is sufficient formality in the facade of this white brick home to suit its open location on the street. But its lively architectural details, the balcony, bay windows, and interesting brick grilles, are designed with a fresh treatment which gives the house an especially inviting appearance; inside there are other original features which are typical of the ingenuity of West Coast homes.

The front balcony has a graceful railing of white wrought iron and a decorative scalloped moulding casts a delightful scalloped shadow across the wall and across the sensibly recessed front door. Located in the Piedmont hills, the house overlooks San Francisco bay and is the home of a young couple, Mr. and Mrs. Arthur C. Carlson. They insisted on a house large enough for both present and future comfort and also "treated" themselves to several luxurious features. The front hall has a handsome circular stairway with a white wrought-iron balustrade. The paved loggia at the rear includes a clever "flower sink" built in a niche and faced with San Jose tiles; it is used for arranging flowers from the garden and has space for vases behind a decorative grille and can be lighted at night. In the breakfast room there is an ingeniously designed, tile flower box built under the window. It is equipped with a drain and can hold earth or potted plants. The basement is large enough for a fifty-foot rifle range which is efficiently constructed. Its walls are concrete with a steel ceiling over acoustical board; a target reel, a ventilating fan, and recessed lights are practical features, affording good "hunting."

WILLIAMS & WASTELL

Architects





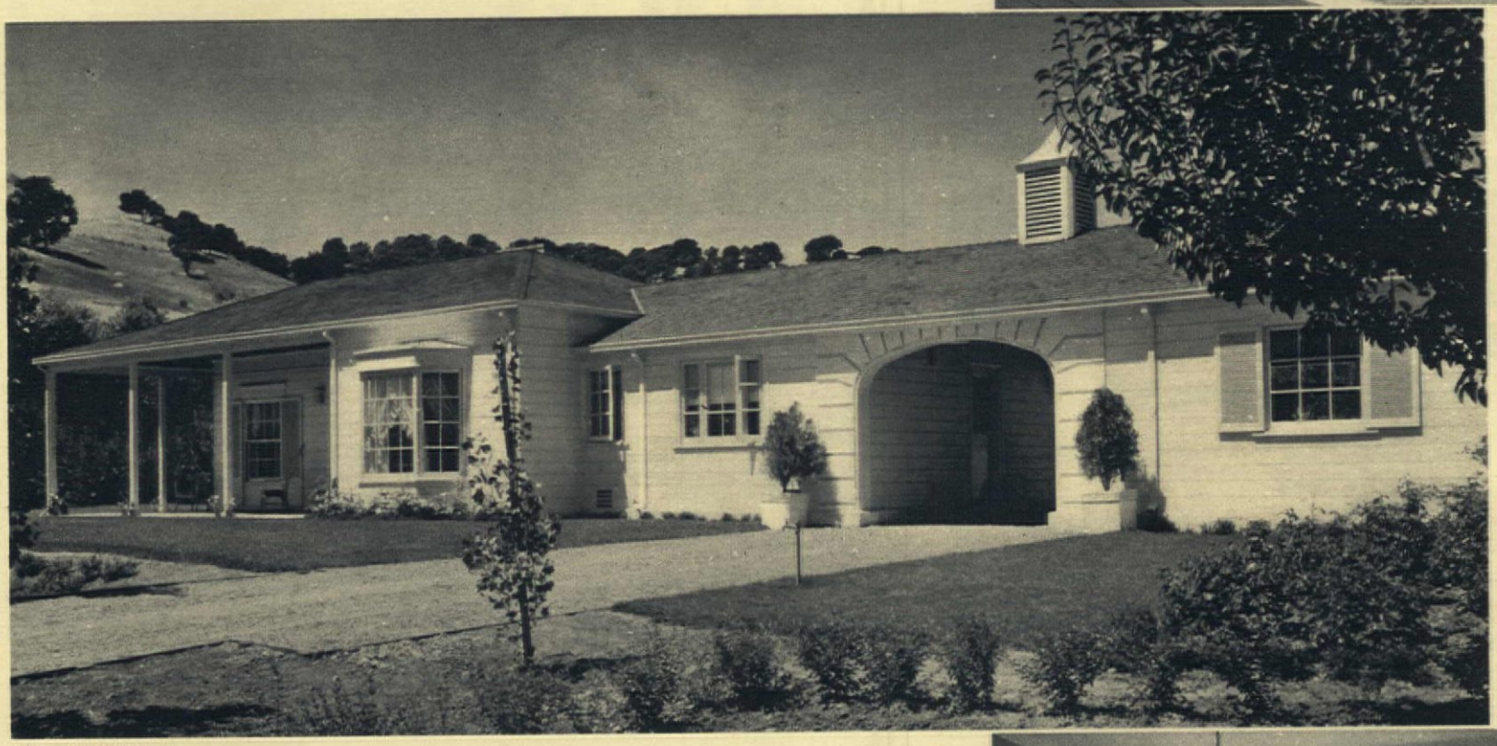


Left: The basement rifle range. Below: The breakfast room with bone-white walls, yellow linoleum flooring, and flower prints

RANCH HOUSE
IN HAPPY VALLEY

The Home of Mr. and Mrs. James Hannan

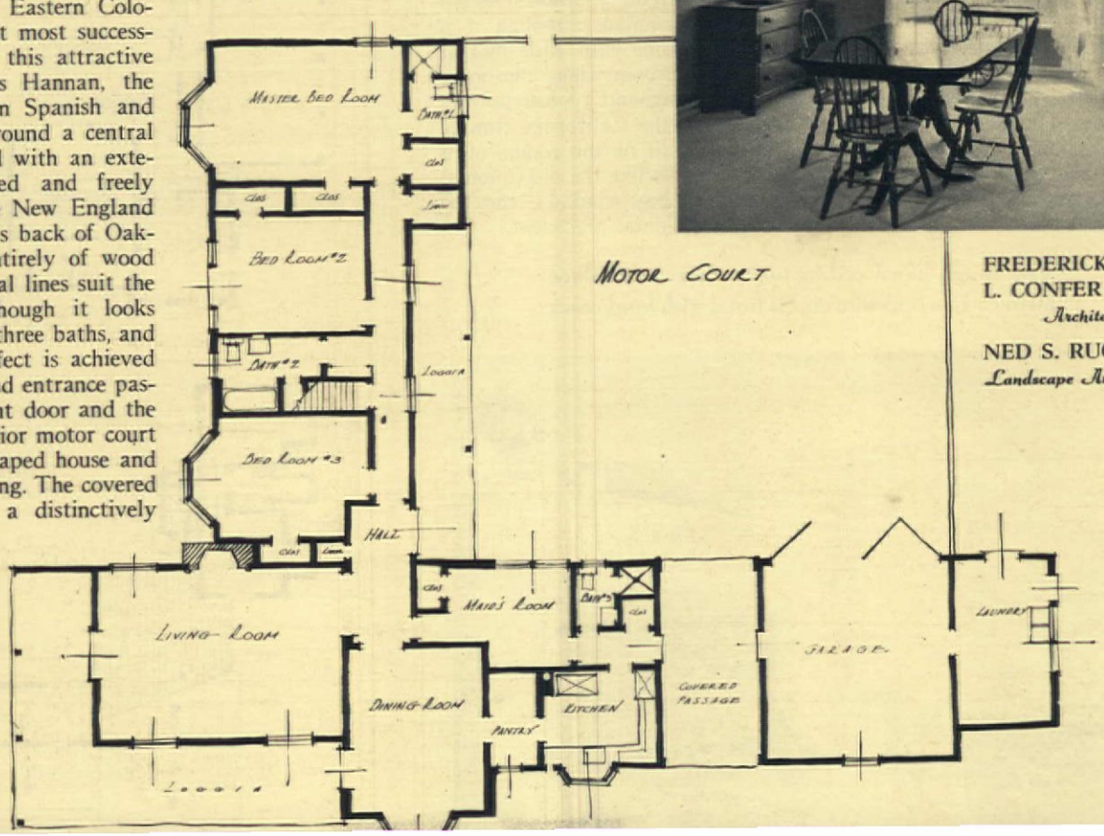




Waters & Hamlin

MOST small New England Colonial houses are planned compactly in two stories while the California house is generally an open, one-story residence spread over the ground. The difference is due largely to climate which, in California, permits closer relation with the out-of-doors and minimum heating costs. Despite the dissimilarity of the house plans, California architects have adapted the exterior style of Eastern Colonial houses to the West Coast most successfully. In a ranch house like this attractive one of Mr. and Mrs. James Hannan, the California plan, derived from Spanish and adobe schemes of building around a central courtyard, has been combined with an exterior which, though simplified and freely adapted, has its roots in the New England style. The house is in the hills back of Oakland and Berkeley and is entirely of wood construction; its low horizontal lines suit the sweep of the land and, although it looks larger, it has only six rooms, three baths, and service quarters. The wide effect is achieved by including house, garage, and entrance passage under one roof. The front door and the garage door open on the interior motor court which is enclosed by the L-shaped house and a high fence of horizontal siding. The covered entrance leading inside has a distinctively Colonial feature in its "rusticated" wood trim cut in imitation of stone blocks, and on the roof the delightful cupola is another Colonial characteristic simplified in treatment. The house is painted white, even the roofs of the cupola and bay windows, making it most effective against the intense blue skies and dark trees of the picturesque surroundings. The interiors are agreeably colorful.





MOTOR COURT

FREDERICK L. CONFER
Architect

NED S. RUCKER
Landscape Architect



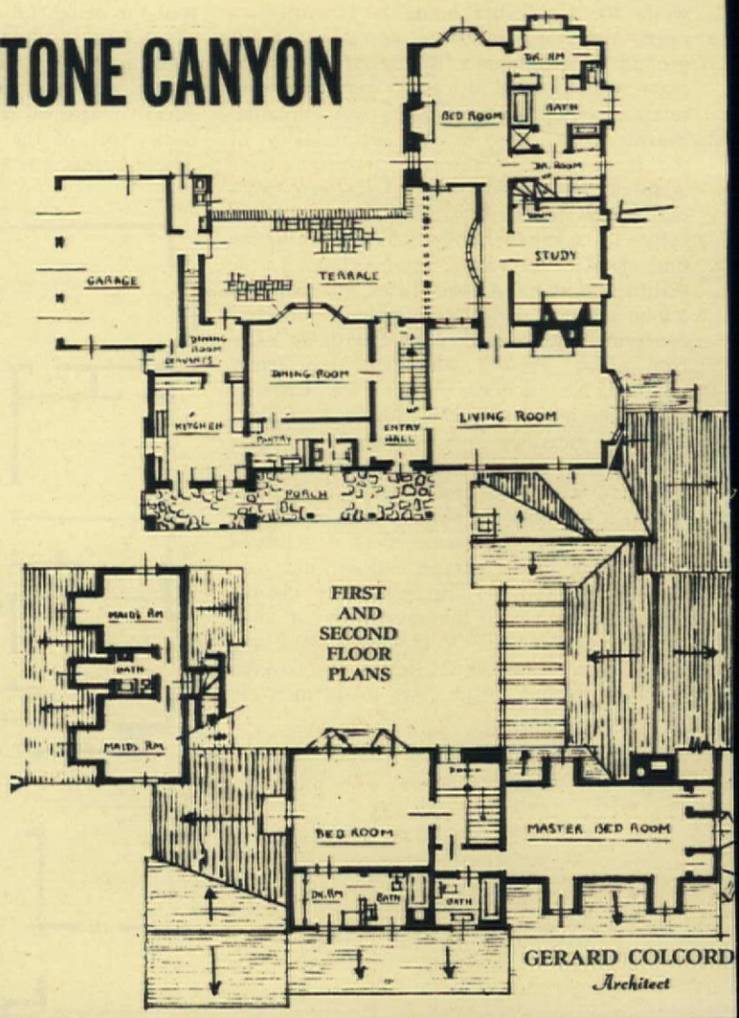
W. P. Woodcock

PENNSYLVANIA INFLUENCE ON STONE CANYON

THE sturdy character of a fieldstone and clapboard Pennsylvania farmhouse is evident in Mr. and Mrs. Alfredo Johnson's home; even the thickly wooded setting looks Pennsylvanian, although it is near Bel Air, California. The irregularly laid stone with wide mortar joints is used on the kitchen wing and on a bedroom wing; the house proper and the garage have walls of wood siding and typical dormer windows. The plan is intelligently adapted to the California climate and the house is built around a rear terrace; all of the rooms open onto this outdoor space which is paved with bricks like the old Colonial courtyards. The arcaded front porch, the deep bay windows, and the low white rail fence are agreeable details of Colonial precedent.

The rough-hewn ceiling joist creates a fireplace alcove. The opposite end is lined with bookcases







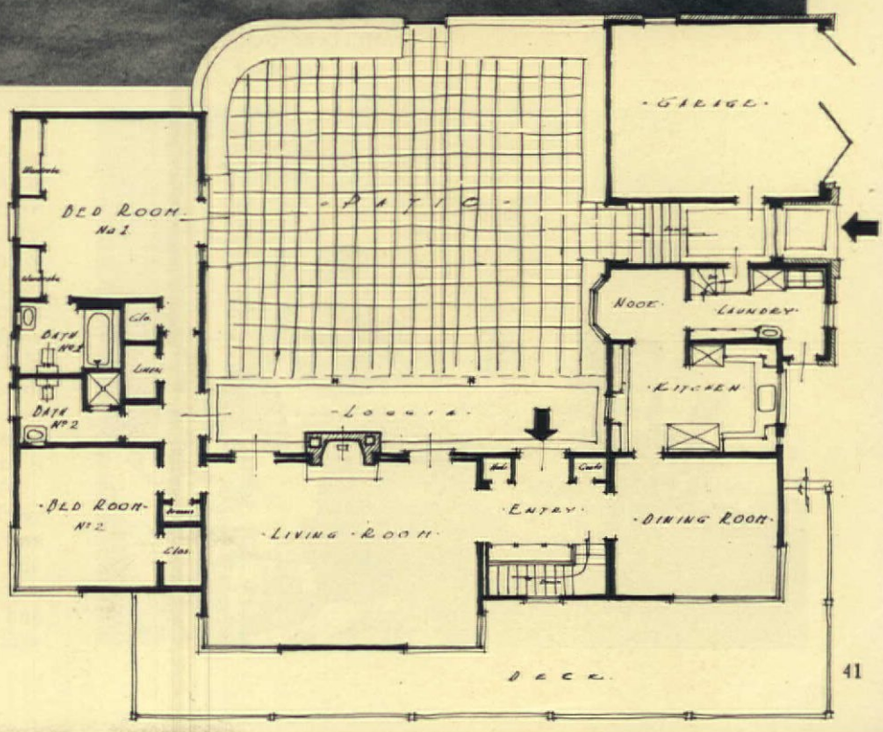
Hilltop House in Orinda

The Home of Mr. and Mrs. Joseph Blumb

FREDERICK L. CONFER, *Architect*



McGullagh Berkely



OCCUPYING an enviable site and making brilliant use of it, this home tops a hill—and also the general run of small house designs. It was built at Orinda in California for its owners, Mr. and Mrs. Joseph Blumb. The entrance is on the topmost level and an enclosed passage leads downstairs to a brick paved patio around which the house is comfortably spread in a U-shape. A loggia covers one side and gives access to the house; the living room, dining room, and entrance hall also open onto a railed deck overlooking the panorama of hills and canyons below. The basement is on a lower level and includes a brick terrace. The low lying design of the house is dramatically striking; so adroitly has the architect fitted the levels and terraces to the irregular hilltop and to the existing oak trees. The patio is pleasantly serviceable as a protected garden room with riotously colorful pots of geraniums and flower beds. The house walls are of brick and stucco used with no ornamentation and the roof is of heavy terra cotta tiles. The windows and doors (including the garage) are simple in design, and like the casual, open plan of the whole place, very practical.





In the Woods and Near the Sea

The Carmel Home of Mrs. Esther Thatcher

MICHAEL GOODMAN
Architect



USING materials natural to the site, rough stone and redwood siding, the architect has done exceptionally well with this vacation house near Carmel. It is a place of rocky cliffs and tall forests, and the house is properly suited to its setting; it is simple and restrained in treatment against the hillside and woods. This was not accomplished by adapting some traditional design, some mountain lodge or Swiss chalet, to the location. The house was freshly designed in a form which fitted this owner's individual needs and the particular conditions of this site, and it was built from available and economical materials. It may be called "Modern" because of the recent date of its construction, because of the openness of its plan, or because of new features like its corner windows. But the principles of its construction are those of all good houses—sound materials, honestly, suitably, and attractively employed to enclose a serviceable interior.

Rough stone set horizontally in mortar forms the lower part of the front and side walls of the house and chimney; the living quarters are level with the ground at the rear and elevated at the front because of the downward slope of the hill. This elevation affords a better view toward the sea and it also creates sufficient headroom to include a lower floor for two servants' rooms, a bath, laundry, and garage, reserving the whole main floor for living quarters. Easy access upstairs is furnished by a service stair and by the entrance at the left.

The upper walls of the house are sheathed in redwood siding laid vertically. The wood is machine cut and oiled for weather protection and has a rich subdued natural color. Its straightforward use, without any decorative trim or mouldings, has a satisfying honesty in a rustic setting. The material is being used in this way in numerous cabins and mountain homes in California today. The roof is of cedar shakes which are acquiring a rich tone through exposure to the weather.



The outdoor fireplace on the rear terrace is the center of a delightful, paved space opening off the living room. Surrounded by tall pines it is an ideal relaxation spot

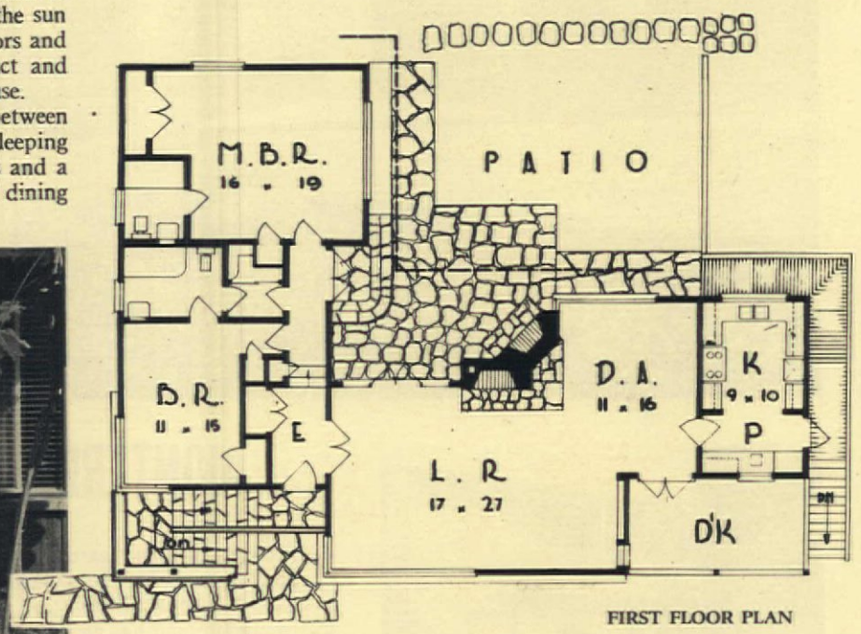
The interior of the house affords easy relation with the outdoors. It spreads over the site and its open arrangements capture all of the sun and air and view possible through corner windows and wide doors and windows opening on all sides. At the same time it is compact and economical of space and has a dexterity unusual in a small house.

The entrance opens into a hall which provides direct passage between it and the rear terrace and also between the living and sleeping quarters. The bedroom wing includes two rooms and two baths and a plentiful supply of usefully proportioned closets. The living and dining space is combined in a capacious room that serves both functions. It provides the advantages of a very large room with windows on all sides and cleverly secures independent space for living and dining. The living room has cream stucco walls while the dining alcove and the built-in bookcase have a background of oyster-white, combed white pine; this variety of treatment helps to distinguish one section of the room from the other. The room is conveniently and attractively furnished. This may not seem essential in a vacation house but it proves very comfortable, especially in times of bad weather, of cold and rain. The furniture is artfully arranged to divide the room, much of it cheerfully covered in bright chintz. The adjacent kitchen and pantry make the near-by front porch a fine spot for outdoor dining.

The back of the living room opens upon the rear flagged terrace which is an especially delightful feature of the house. One stone chimney serves for the interior fireplace and for the wide outdoor corner one. The roof has a deep overhang in modern style, admirably done, sheltering much of the terrace and providing a protected outdoor living space. The cornice of the roof, which encloses the rain gutters, is painted coral, and this band of color is carried all around the house. There is sufficient open terrace for the lounging chairs and sun bathing.



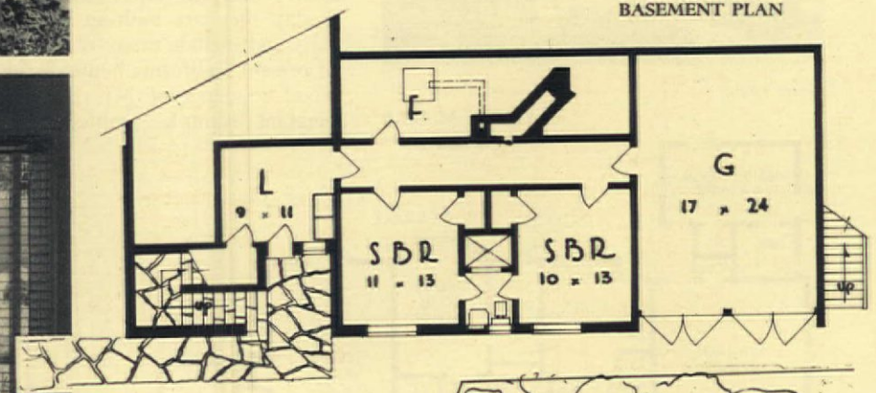




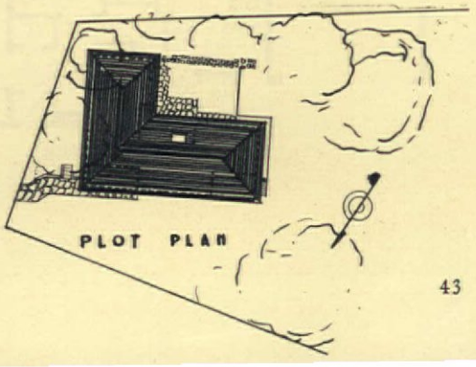
FIRST FLOOR PLAN

A well-designed double door, which is painted white and paneled, connects the bedroom wing and terrace

BASEMENT PLAN



The windows and doors of the house are exceptionally wide and have large lights of glass. The door leading from the living room to the flagged terrace is in three sections





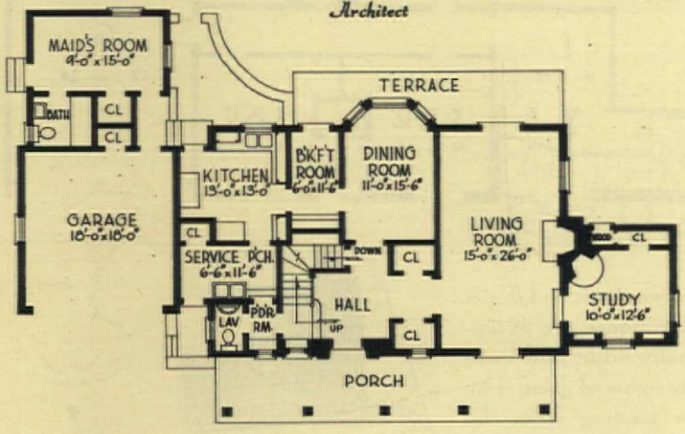


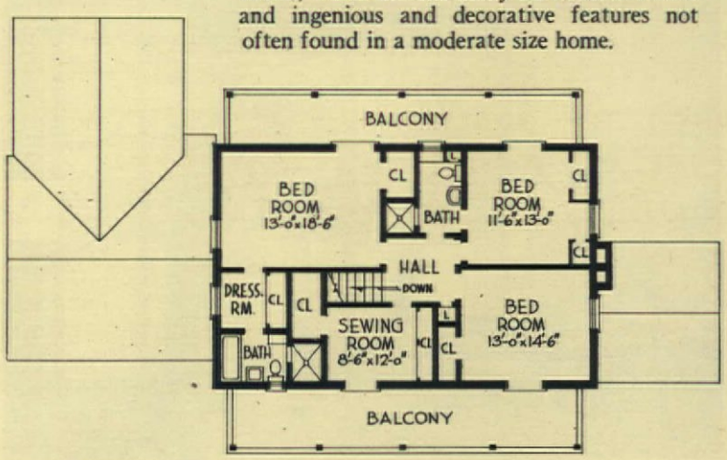
George Phillip

MONTEREY HOUSE of Brick and Wood

ALLEN McGILL
Architect

THIS type of home featuring a second-story porch is probably the style most popularly associated with California; it is well fitted to the climate and has an unusually open and friendly appearance. The original Monterey houses were of adobe construction with an upper story and porch of wood, combining native and Eastern Colonial characteristics. Today they are built in a variety of materials and include many of the adroit features of present California house design. The Hollywood residence of Mr. E. B. Bradley is a pleasant example; painted white, with dark shutters, the front and rear walls are of brick and the side walls of clapboards. Both facades have numerous full-length windows upstairs and down. There are porches on both of the long sides of the house, the front having a rather formal entrance loggia of brick piers supporting a latticed porch, while the rear has a typical hanging balcony; battened vertical siding forms the rear wall of this feature and under it is a very inviting-looking terrace opening from the living and dining rooms. The interior is exceptionally spacious with a surprising number of well-related rooms, which include many serviceable closets and ingenious and decorative features not often found in a moderate size home.









In the central plot, every garden was taken. The age there was five to fifteen, and only two gardens were neglected

Community Gardening for Children

AGNES N. LIGHTWOOD

Two years ago, with the help of the borough manager of our community, I conducted experimental gardens in the rear of a building lot for the children of our immediate and well-to-do neighborhood. Thirty-five children took care of thirty-eight little gardens, more or less successfully from the standpoint of crop production, and quite successfully from the standpoint of interest and happily occupied hours. All through the succeeding winter they would accost me to know if they could have gardens the next year and new children moving into the neighborhood were told about the gardens and urged to apply early for their plots.

Since the experiment had been so successful, I determined to try it on a larger scale last year, so I went to several members of the playground committee, presented my plans, told what had been done, and asked for their sponsorship as well as that of the borough. The committee thought it a worthwhile project and decided to sponsor it and also provide a small remuneration for me for three months.

For the second season we secured three different plots, one in the east end of the borough where there are a great many young children, one in the west end, which is not so thickly populated, and the one we had used before, which is the central plot. On the twenty-eighth of April the lots were plowed and harrowed, under the supervision of the borough manager. Believing sincerely in child labor, when the results are for the child himself, we had no other paid adult labor done on the plots. I went to the east garden first, laden with a steel tape, pencil, and notebook for taking names. One of the parents who is interested in Boy Scout Cubs donated small stakes and lent me a mallet for driving them. Several days before he had had the Cubs pick up the surface stones and carry them to a pile in the alley. When I saw what the plowing had turned up I was almost in despair for a more stony clay loam would have been difficult to find in the whole borough. Nevertheless, with a six-year-old who volunteered to help, I started to work to lay out the tiny gardens. The plowed space was L-shaped due to an outcropping of rock in one corner and this did not make the straightening any easier, but finally we succeeded in staking off one end into twelve plots six by eight feet. Then we staked off six in the middle and let the children pick the gardens they preferred. About ten or twelve children picked their plots and began immediately to pick up stones and clumps of sod and weeds. But by this time I considered it a day, so I wrote their names and the numbers of their plots in my little book and promised them I would be back as soon as I could after getting the other gardens started.

In the evening I went to the central plot which is closest to my home. A neighbor who is much interested in children and in gardens offered to help me, and we staked off thirty-six plots with paths running between them and a central path two feet wide running the length of the gardens. With a stake for each corner of each plot, that meant many more than we had used the year before, so the children hunted in garages and cellars and brought me sticks of all sorts and sizes. The smaller children chose their gardens immediately, but by that time it was too dark to work, so we adjourned.

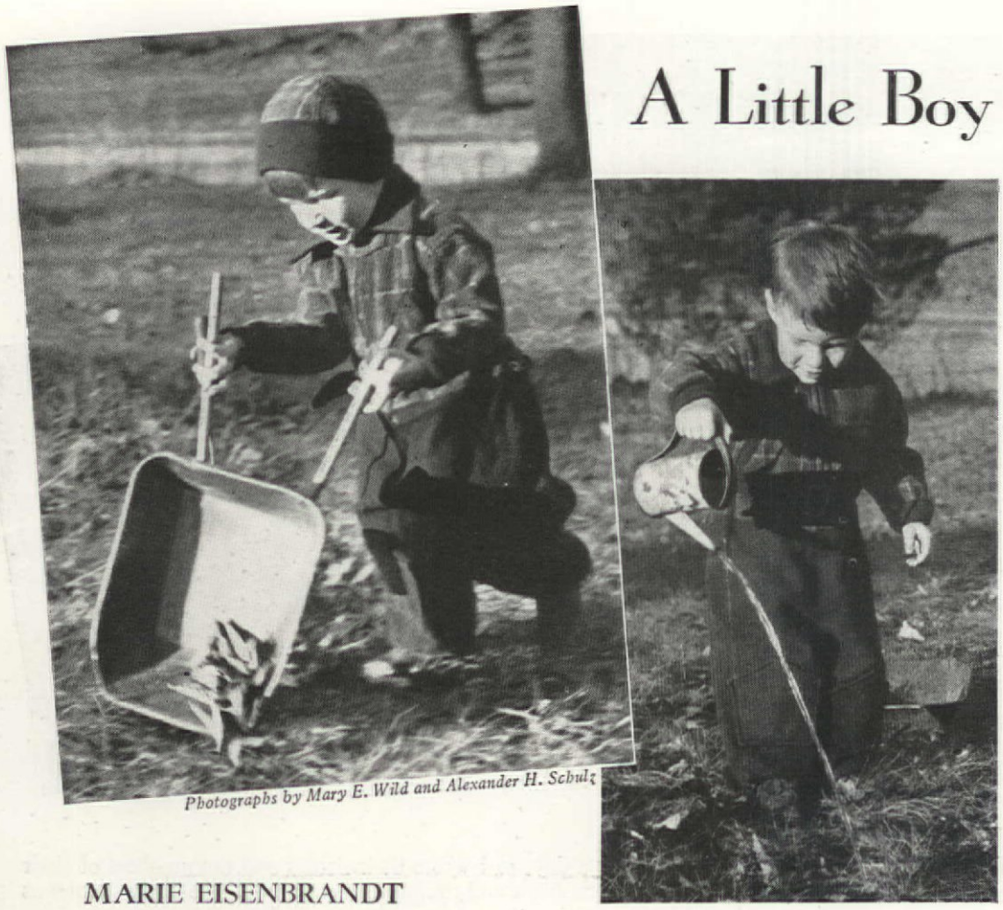
The next afternoon after school I went to the west tract armed again with pencil, pad, and steel tape and found there a fourteen-year-old who was very willing to help. (There is something about a steel tape that attracts little boys like a fly strip does flies; they love to hold it and reel it in, and when they found that the one I had belonged to

[*Please turn to page 109*]



By the middle of May, there were twenty-nine young gardeners out after school

A Little Boy and His Garden



Photographs by Mary E. Wild and Alexander H. Schultz

MARIE EISENBRANDT

"I'M so disappointed that Little Mary doesn't care about gardening". . . How often have I heard that refrain from an ardent gardener-parent! Sometimes it is varied to a resigned, "No, I've done all I can, but my boys show not the slightest interest in the garden."

So many of my friends voiced such plaintive regrets that long before the momentous day when my redheaded son appeared upon the scene I had decided to do nothing to make a gardener of him and thus avoid inevitable disappointment which would result.

So when Vickie, at the age of one, discovered a brilliant red poppy and toddled over to examine it, I did not tell myself, "This is an awakening interest in flowers." Instead I said severely, "He is merely attracted by the bright color and while he makes a lovely picture bending over to see the purple stamens, that is all it is—a momentary vision of the fleeting beauty of a child and a flower."

The following spring Vickie discovered my neighbor's tulips. He saw nothing to distinguish them from dandelions and daisies. All are lovely and cheerful and gaily colored. So Vickie obeyed that impulse and pulled buds without stems—small fistfuls of them! Much to my neighbor's chagrin I did not punish him for it. I gave her my own tulips instead. That was better than making our unseparated gardens a "don't" place to Vickie, and all flowers forbidden delights.

That same fall my neighbor procured some good red earth and spread it over her garden. Vickie, ignoring a newly purchased sand bin, dug in the soft red earth and inevitably dragged it into the house. How I blessed it and wished it had never appeared! And how my neighbor blessed my little redhead and wished the same to him! "Vickie," she said, "should be made to play in his own garden."

I agreed. "But how," I asked, "can I make a two-year-old conceive of the existence of an imaginary line separating our two gardens?" We grew quite British over it; even thought of having smug enclosed gardens. And in the meantime Vickie went on learning how to handle a shovel and a rake.

Later in the fall when his father went out to burn leaves, Vickie was not urged to go along. But Daddy, as men will, made quite a fuss about getting into his overalls, collecting his rake, wheelbarrow, and such. Obviously something important was astir.

"I may can come too?" Vickie inquired.

"Sure." So the little redhead trotted after the tall redhead. Daddy murmured to himself, "First I must gather these leaves into a big pile, then I'll load them into the wheelbarrow, dump them behind the garage, and burn them." Our little redhead he ignored, with the result that in a few minutes Vickie was following with *his* wheelbarrow, imitating all his father did. He was given only an occasional suggestion and even when the leaves were dumped out in the wrong place he was encouraged.

From then on, those were the two rules we invariably followed: When he wanted it, Vickie was given a chance to do whatever we were doing in the garden; and the result—good, bad, or indifferent—was praised loudly and encouragingly.

That spring when Vickie was three and transplanting time had arrived, he voluntarily went along with Daddy, watched the

[*Please turn to page 84*]

Curing the Wet Basement

DR. P. G. CROSS

A WET basement is a constant menace to the house and the health of its occupants, but no matter where your home is located, if you are afflicted with a wet basement, it can be made as dry as a desert bone.

A host of us home-owners have had thrust on us wet basements, which we discover after we move in and, once in, we can't very well move out without considerable trouble and loss. That was my sweet fix—and never shall I forget that early morning, following a solid night's gully-washer, when I started down the basement stairs to fire the furnace and found water, water everywhere! The whole basement floor of packed dirt was covered some four inches deep with water, with a decided young creek coursing its way from north to south in the middle thereof. I got busy—thinking! Getting angry wouldn't help a bit, despite the fact that my happy dream of a long-desired, real work bench and well-equipped tool room in the basement were gone—not with the wind, but with the water.

Here is the layout. To all intents and purposes the house faces north. In the front, one story; at the back, two—which means a decided fall from back to front and affording water the very chance it constantly seeks, a low level. The basement extends under the whole house and the front and back porches, some twenty-four hundred square feet of surface. Since there is a ceiling height of seven and a half feet throughout, you can readily see I am a solid eight feet below the lawn level at the north end. The lot had been filled in, which means easy seepage facilities through the porous ground.

Before you begin operations to cure your wet basement there are three physical laws which must be recognized, for they operate *nolens volens*. Here they are: (1), water always seeks its own and lowest level; (2), water always seeks the line of least resistance; (3), water is always a carrier, more or less, of disease and debris, depending upon soil conditions through which it flows. All of which simply means that water working its way through or under the foundation of your house into your basement, does *not* do foundation or house any good, and that is stating the fact in its mildest form.

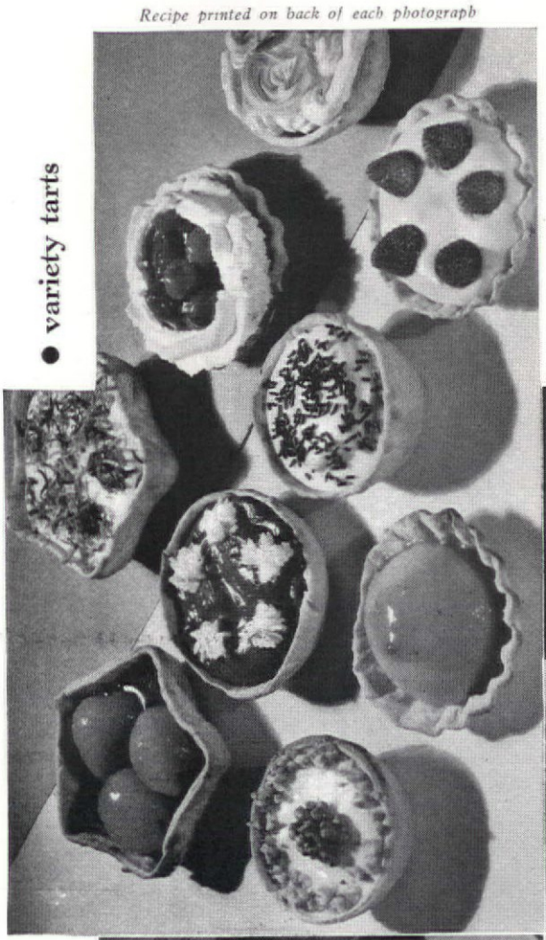
There are two standard methods of procedure in correcting a wet basement. First, remove all foundation shrubbery, then directly against the building dig a trench not less than two feet in width to a depth well below the floor level of the basement and along those sides of the house where water enters. In my case such a trench on the north front would mean an excavation ten feet deep. Some job, eh what? Owing to construction conditions, not even taking into consideration our foundation growths, this was a

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Pie making for spring brides

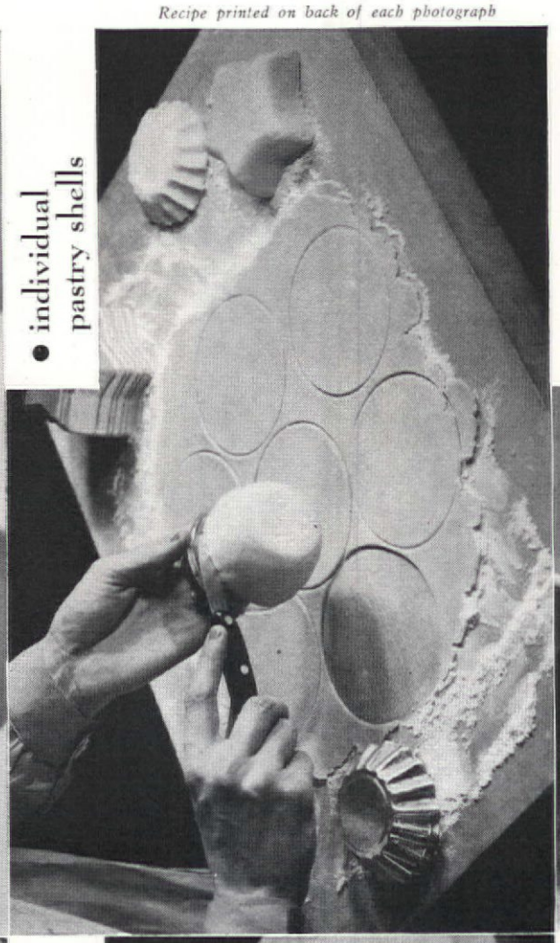
With the season of weddings at hand, we're presenting some timely pie recipes for prospective brides. After conferring with many husbands, as well as eligible bachelors, we're convinced that the ability to make a really good pie is a highly desirable quality for any young woman to have

Recipe printed on back of each photograph



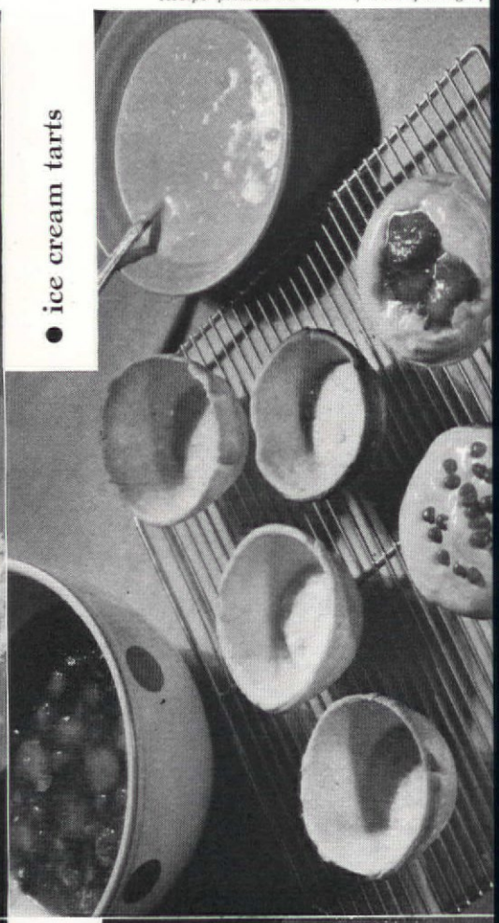
● variety tarts

Recipe printed on back of each photograph

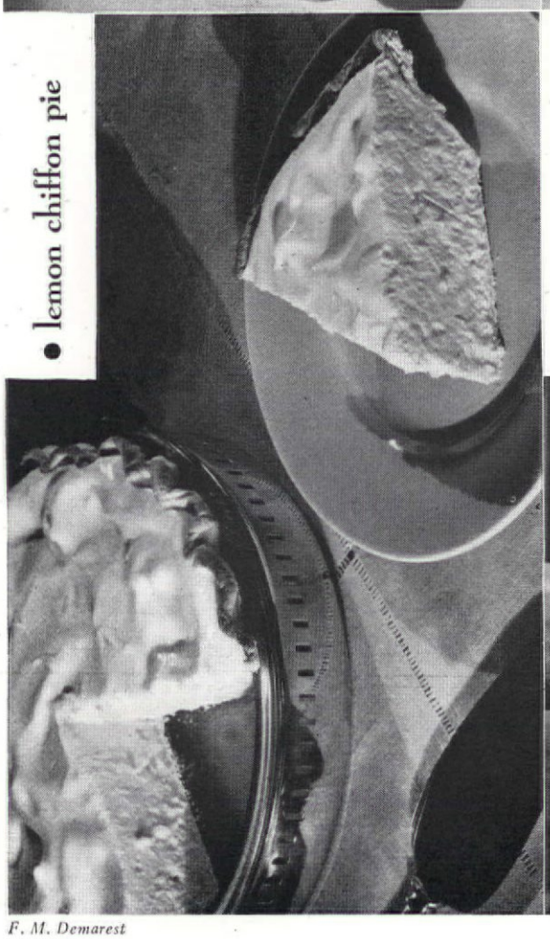


● individual pastry shells

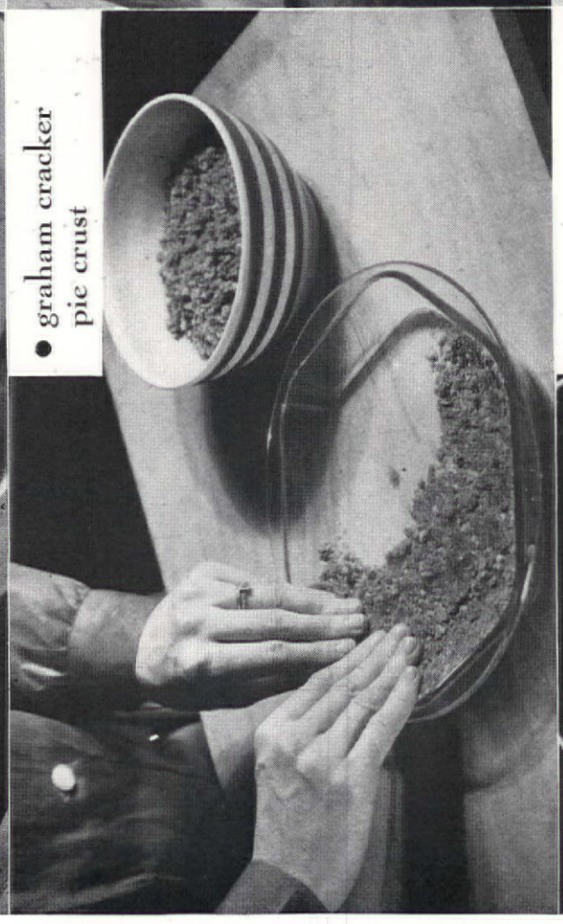
Recipe printed on back of each photograph



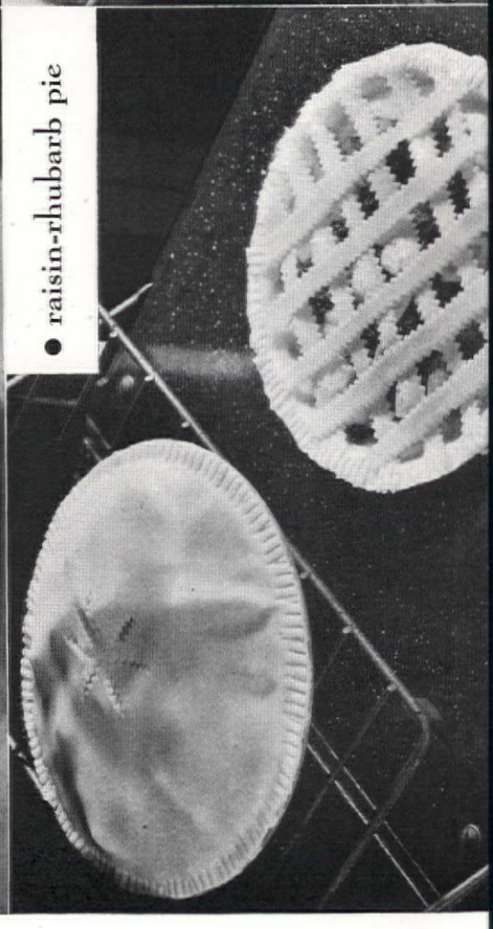
● ice cream tarts



● lemon chiffon pie



● graham cracker pie crust



● raisin-rhubarb pie

F. M. Demarest

Pie making for spring brides

Below you'll find directions for making two kinds of pie crusts: one the conventional type, a "must" for your recipe collection; and the other using graham crackers, which seems to be growing in popularity. The other variations on this page are easy once you've mastered these two

Photograph printed on back of each recipe

• raisin-rhubarb pie

4 cups fresh rhubarb, sliced
1 cup seeded raisins
1 cup sugar (about)
1 tablespoon quick cooking tapioca
1½ basic pastry recipe

ROLL out ½ of pastry dough, ⅛-inch thick and about 2 inches larger than the pie pan. Fit in 9-inch pie pan and trim crust even with edge of pan. Now add rhubarb, raisins, tapioca, sugar (more or less according to sweetness of rhubarb) which have been mixed together. Roll out top crust and adjust over the top, folding edges of top crust over lower crust. Seal edges together. Or top with pastry strips cut with a pastry jagger as shown on reverse side. Bake in a hot oven (425° F.) 30 to 40 minutes.

Tested by THE AMERICAN HOME

• ice cream tarts

SEE directions for making individual pastry shells. Cool shells and fill with ice cream of your choice. Here are some suggestions: Vanilla ice cream with fresh strawberry sauce (see reverse side); chocolate ice cream with marshmallow topping and red cinnamon candies (see reverse side). To make marshmallow sauce let 12 marshmallows stand in 1 cup heavy cream for about an hour. Whip until stiff. There is also a prepared marshmallow sauce on the market which can be used very nicely. Another suggestion is orange sherbert with a topping of whipped cream; or lemon sherbert topped with whipped cream which has been mixed with browned shredded cocoanut.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• graham cracker pie crust

1 cup graham cracker crumbs
4 tablespoons butter, melted
1 egg white, unbeaten

BLEND together well, crumbs, butter, and egg white. Press evenly on bottom and sides of pie pan, as shown in picture on reverse side. Make layer ⅛-inch thick. Chill in the refrigerator. No cooking is required. This recipe is sufficient for one 9-inch pie. Fill with your favorite cream filling and top with a meringue or whipped cream.

Tested by THE AMERICAN HOME

• individual pastry shells

Basic Pastry Recipe
1 cup flour
½ teaspoon salt
4 tablespoons fat
Cold water (about 4 tablespoons)

SIFT together flour and salt. Add fat and cut in with two knives, scissors fashion, or with a pastry blender, until there are no particles larger than small peas. Sprinkle water, 1 tablespoon at a time over mixture, stirring with a fork. Add only enough water to moisten. Press gently into a ball and let chill for several hours in the refrigerator. Now roll out ⅛-inch thick on a lightly floured board. This basic recipe will make 1 single-crust, 9-inch pie or 6 individual shells. To make individual shells fit pastry over inverted molds, custard cups, or muffin pans. Trim the edges with a knife and prick well with a fork. Bake, pastry side up, on a baking sheet in a hot oven (450° F.) for about 12 minutes or until browned. If air bubbles appear during baking, prick again with a fork.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• lemon chiffon pie

½ cup lemon juice
½ teaspoon salt
¾ cup sugar
4 eggs
1 tablespoon unflavored gelatin, dissolved in
¼ cup cold water
1 teaspoon grated lemon rind

BEAT egg yolks and put in top of a double boiler with lemon juice, salt, and ¼ cup of sugar. Cook over hot water until of custard consistency. Then add gelatin which has been soaking in cold water. When gelatin has dissolved stir in lemon rind. Cool. When mixture begins to thicken, fold in egg whites which have been stiffly beaten with the remaining ½ cup of sugar. Fill a baked 9-inch pie shell and chill in the refrigerator. Sweetened whipped cream makes a delicious topping for this pie.

Tested by THE AMERICAN HOME

• variety tarts

SEE directions for making individual pastry shells. After the shells have been removed from their pans and cooled they may be stored in a tin box for a day or two. Then the day of the bridge luncheon the maidless hostess needs only to warm them in the oven before adding the filling.

There are any number of interesting ways to fill individual pastry shells. See photograph for suggestions. A cream filling may be topped with fresh strawberries, grated coconut, chipped chocolate, or nuts. Thickened, cooked fresh or canned cherries may be topped with cream cheese put through a pastry tube. Fresh strawberries may be covered with a plain gelatin mixture that has just begun to thicken. Whipped cream may decorate a chocolate cream filling. Meringues may top lemon tarts, or others. Canned fruit, such as peaches and plums, may be covered with a thin custard.

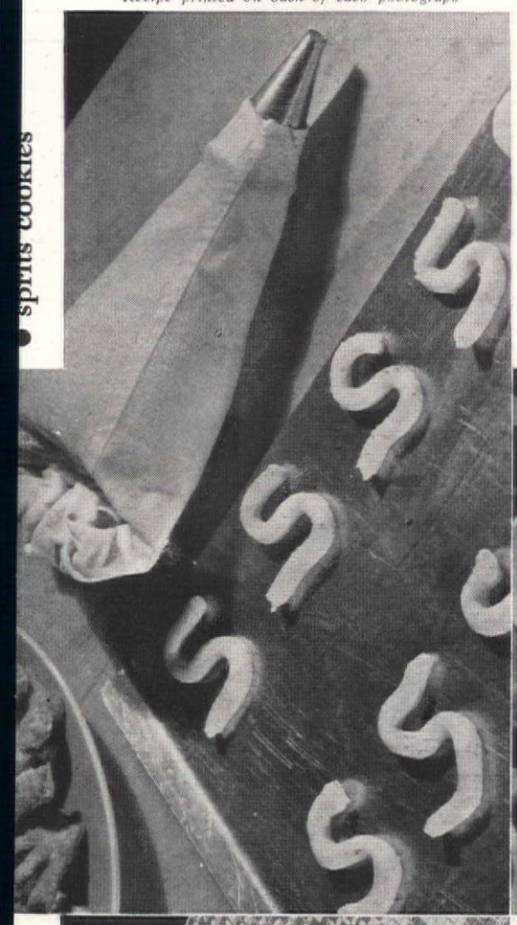
Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Swedish cooking: an American heritage

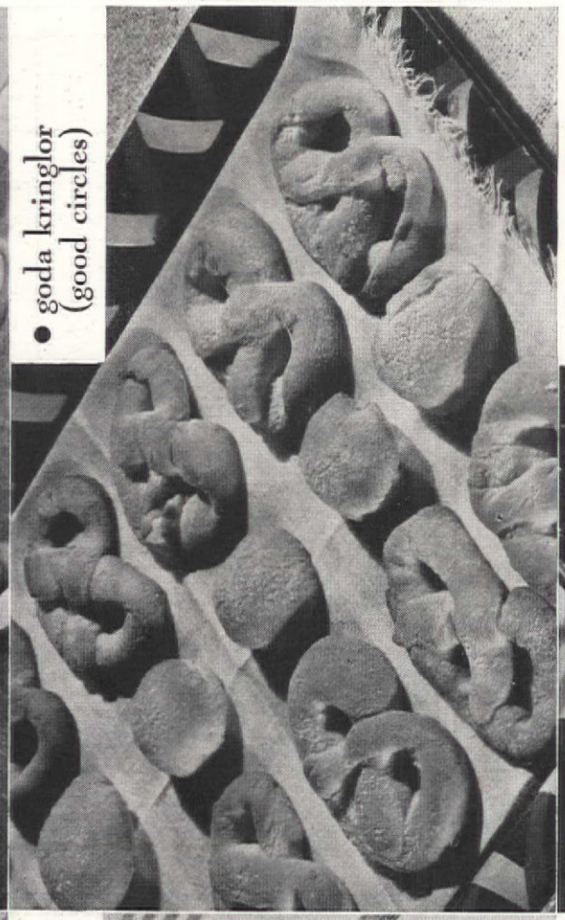
n an old Swedish cook book, published by a group of Iowa church women, I learned how to make the delicacies I had so often tasted wedish homes. Handed down from generation to generation these recipes have lost little of their true Swedish character.... BERNIECE H. ZINGG

Recipe printed on back of each photograph



• sprits cookies

Recipe printed on back of each photograph

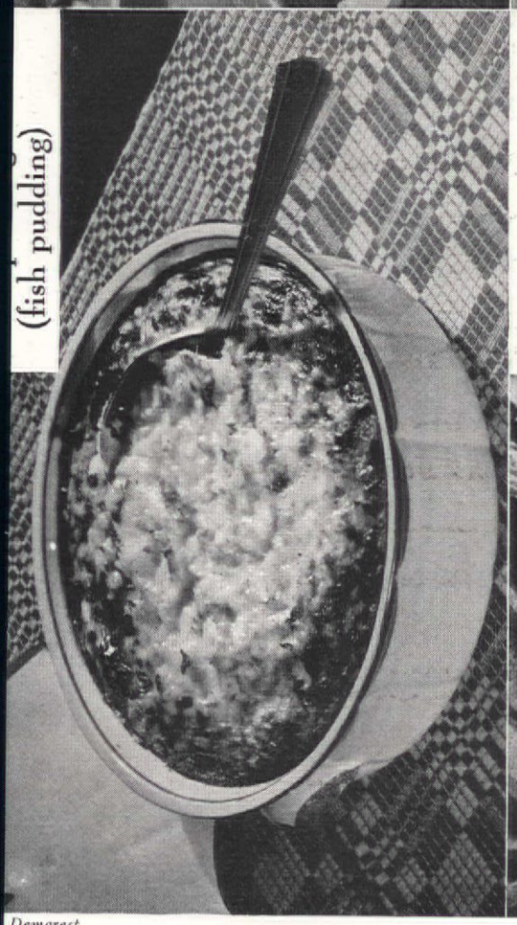


• goda kringlor (good circles)

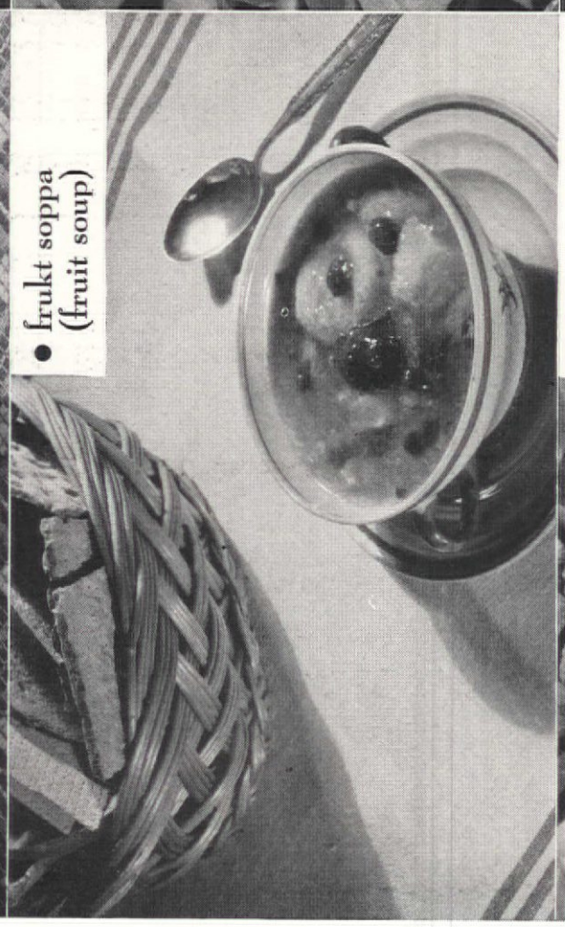
Recipe printed on back of each photograph



• fläsk pannkaka (pork pancake)



(fish pudding)



• frukt soppa (fruit soup)



• potatis pannkaka (potato pancake)

Demarest

• potatis pannkaka (potato pancake)

1½ quarts (6 cups) raw potatoes, shredded
2 cups milk
½ cup flour
2 teaspoons salt
6 thin slices fresh pork

AN EASY and successful way to shred the potatoes is to use the shredding attachment on your electric mixer. Lacking this, a hand grater may be used. Mix together shredded potato, milk, flour, and salt; spread in greased baking pan or casserole, large enough so that the mixture will be only about ½-inch thick. Place pork slices on top and bake for 1 hour uncovered in a moderate oven (350° F.). Serves six.

Tested by THE AMERICAN HOME

• frukt soppa (fruit soup)

2 quarts (8 cups) water
1 stick cinnamon
1 quart (4 cups) mixed dried fruit (such as apricots, prunes, and raisins)
1 tablespoon lemon juice
1 tablespoon cornstarch
¼ cup quick-cooking tapioca
¼ cup sugar, (or enough to sweeten)

COMBINE water, cinnamon, and fruit and boil for 5 minutes. Add a little water to cornstarch to make a thin paste. Add with tapioca to the first mixture. Cook 10 minutes. Stir in sugar and continue cooking for 2 or 3 minutes longer. Add lemon juice last. Remove the cinnamon stick and serve hot as a first course for lunch or dinner. This may also be served for breakfast. Makes eight to ten servings.

Tested by THE AMERICAN HOME

• fisk pudding (fish pudding)

1 small haddock or cod (about 5 pounds)
¾ cup rice
2 cups water
2 cups milk
2 teaspoons salt
4 eggs, well beaten
5 cups rich milk
Butter, salt, pepper for seasoning

BOIL fish in salted water (1 teaspoon salt to each quart of water) until tender, about 45 minutes. Drain, skin carefully, pick out bones, and flake finely. Cook rice with water, milk, and salt for 20 minutes. Now put a layer of drained rice in a well-buttered casserole. Then add a layer of the flaked fish. Season with butter, pepper, and salt, allowing about ½ teaspoon of salt for every layer. Continue with alternate layers of fish and rice until casserole is two thirds full. To well-beaten eggs add milk. Pour over rice and fish. Bake uncovered for 1 hour in a medium oven (350° F.). Serves 12.

Tested by THE AMERICAN HOME

• fläsk pannkaka (pork pancake)

2 cups flour
¼ cup sugar
¼ teaspoon salt
1 teaspoon baking powder
1 egg, well beaten
1 quart milk
½ pound fresh pork

CUT pork into small, thin pieces and fry slightly in a large baking pan. Remove pork from pan and to the grease add a batter made as follows: Sift together flour, sugar, salt, and baking powder. Add beaten egg to milk and then blend with dry ingredients. Place pork, slightly seasoned with salt and pepper, on top of the batter. Bake uncovered in a moderate oven (350° F.) for about an hour. Serves 6 to 8.

Tested by THE AMERICAN HOME

• goda kringlor (good circles)

4 eggs, well beaten
1 cup sugar
1 cup thin cream
¼ teaspoon cinnamon
4 teaspoons baking powder
4½ cups flour (about)

ADD sugar and cream to well-beaten eggs. Add one cup of flour which has been sifted with baking powder and cinnamon. Now work in remaining flour, or enough to make a medium dough. Shape into circles and pretzel shapes as shown in the photograph on reverse side. Dip into sugar and bake in a hot oven (400° F.) from 10 to 15 minutes or until brown. These little sweets are excellent for breakfast or tea. Makes 4 dozen.

Tested by THE AMERICAN HOME

• sprits cookies

1 cup sugar
1 cup butter
1 egg, beaten
2 cups flour
1 teaspoon almond flavoring

CREAM butter and sugar. (Other shortening may be used, but butter is the customary fat used in this particular Swedish recipe.) Blend in beaten egg. Now add sifted flour and flavoring and mix well. Put into pastry bag (or cookie press) and force through in "S" shapes. Bake in a hot oven (400° F.) for 10 or 15 minutes or until brown. Makes 5 dozen small cookies. The fan-shaped cookies (Smörbakelser) shown in the photograph may also be made from this recipe. Add more flour, if necessary, roll out ½ inch thick. Cut into strips 1 x 2 inches. Make 4 short slashes in one side of each strip. Dip in sugar and place on greased baking sheet, spreading out the cut places to resemble a fan. Bake as in above recipe.

Tested by THE AMERICAN HOME

Swedish cooking: an American heritage

From this same Swedish cook book I found some bits of wisdom which perhaps explain why all the Swedish women I know are such good cooks and set bountiful tables: "'Tis not the vital question, 'Pray, how much has she read'; But this is the inquiry—'Oh can she make good bread?'" ...BERNIECE H. Z

Photograph printed on back of each recipe

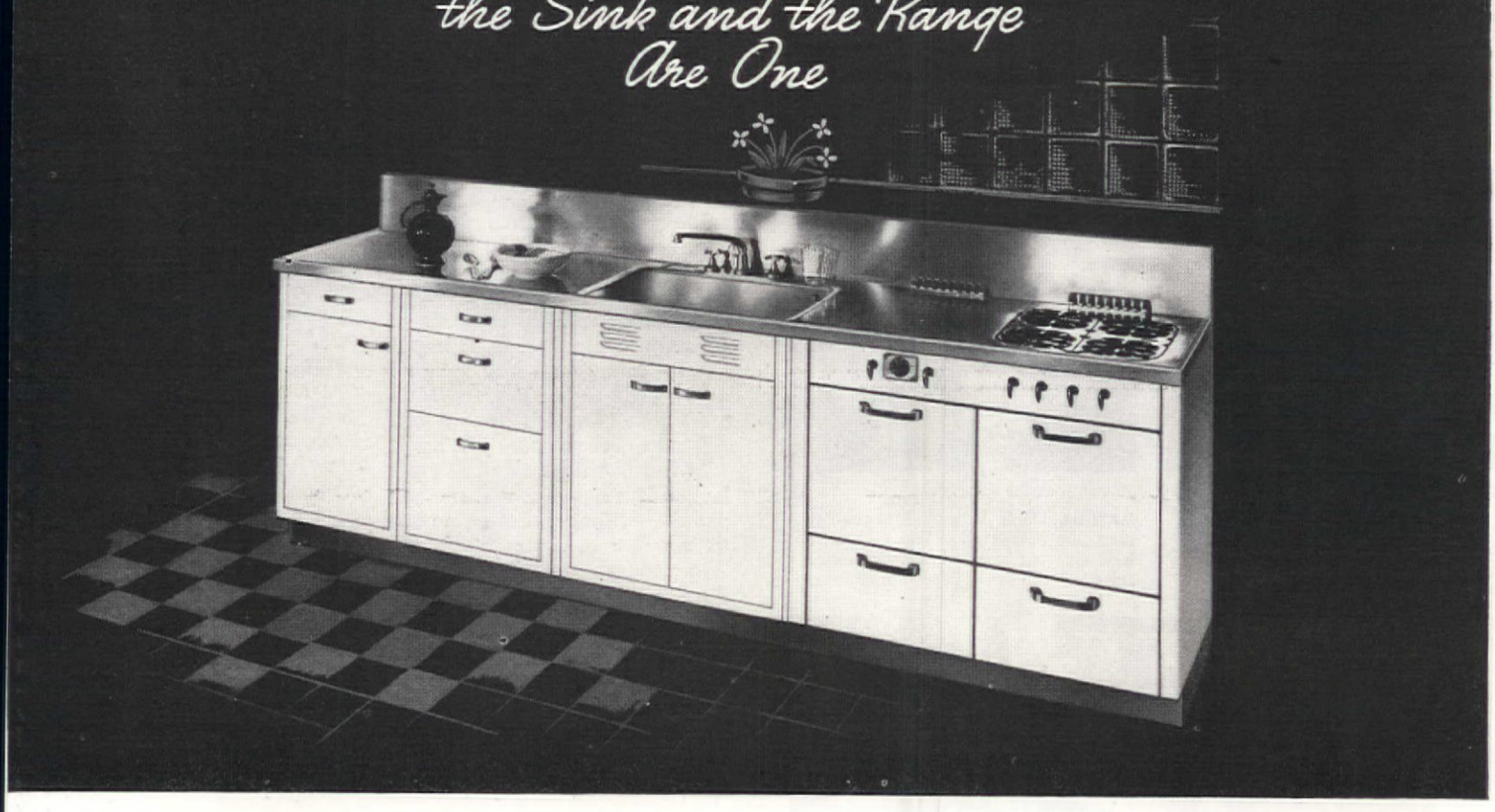
Photograph printed on back of each recipe

Photograph printed on back of each recipe

ANNOUNCING THE NEW MONEL

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the Sink and the Range Are One



Monel Sink and Magic Chef Range Combined in one Beautiful, Step-Saving Unit..

Duocrat* ends the "great divide". This is a *get*-together that every modern-minded woman will welcome with cheers—and sighs of relief. A sink and a range united by one smooth, unbroken expanse of silvery Monel!

Duocrat is your opportunity to make life easier. A step forward in kitchen planning that will save you hundreds of steps every day. Sink and range joined in a happy alliance against household drudgery.

The range in this combination is a specially designed, completely modern Magic Chef, made by The American Stove Company of St. Louis, Mo., one of America's outstanding manufacturers of gas ranges. The one-piece Monel sink and range top and the steel base cabinet come from the Whitehead Metal Products Company, Inc., of New York.

Monel is the ideal metal to do double duty in the Duocrat. Water from the sink cannot rust it — not in a thousand years. Hot pots from the range leave no black marks. And the heaviest skillet cannot crack or chip Monel.

Incidentally, don't let the silvery appearance of Monel mislead you. *This metal does not have to be polished like silverware.* After washing dishes just wipe the Monel with a dry cloth—and watch it shine. You'll find, also, that stains don't "take" on Monel. They cannot penetrate it. Consequently, they are easily and quickly removed with common household cleansers.

Duocrat comes in two standard sizes but can be furnished in special lengths to order. The model illustrated above is 108 inches long. There is also a 72 inch model for small kitchens and apartment kitchenettes. Aristocratic in looks but very democratic in price—that's the Duocrat.

Your local gas company or the nearest Whitehead dealer will give you full information about the Monel Duocrat. In addition to the two models described here, Whitehead dealers can supply you with 57 different Monel sinks and 42 sizes of Whitehead standardized steel wall and base cabinets. The coupon below will bring you the complete story of Whitehead service.

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A H 5-38



MATILDA: There! That's why the bride's having plenty of grief, Susan—look what's in her box of groceries!

SUSAN: Never mind, Matilda, pick up your skirt and run! I don't think that dog likes old ladies.



MATILDA: But, Susan, you know it's that weak-kneed soap the bride buys that leaves dirt sticking in her clothes. She'll never get rid of tattle-tale gray—if we don't show her the right kind of soap to use.



SUSAN: But the dog! . . .

MATILDA: Don't be a 'fraidy-cat—I'll take care of the dog. You take that lazy soap out of the bride's groceries and put in our bar of Fels-Naptha Soap.



SUSAN: Nice doggie! We're only trying to be helpful. We're only trying to show the bride how to get whiter washes.

MATILDA: Yes, doggie. Fels-Naptha's richer *golden* soap and *lots of naptha* get clothes so clean, tattle-tale gray simply has to scamper.



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BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP

They do wonders! Try the new Fels-Naptha Soap Chips, too!

The "little woman"

[*Continued from page 6*]

started music lessons this fall I became so enthusiastic over the little fairy tale at the front of his book about the marriage of Mrs. Treble Clef and Mr. Bass Clef, and their child, little Middle C, that I thought, along with keeping at John about his practising, I'd brush up on "my music." I'm still struggling to make *my* Beethoven sound even dimly like our Victrola records!

John and Peter, however, have more than made up for Brownie and me. Peter, with a new year added to his head, is feeling very thoughtful about it and acting as if, in this new year of his, he must find *all* the answers to life. After all, next year is kindergarten and the confines of school and one must be prepared! He accosts me whenever he finds me looking absorbed in something else and engages in conversations of a weird nature. He fixes me with a solemn eye and says, "Do you like the funny feather sticking up on Mrs. So-and-So's hat?" I remark that I do. It's just as well. He stares even more solemnly. "Do you like the way Mrs. Van's laundress sings when she hangs out the washing?" I'm enthusiastic about that. Again that stare. "Do you like Brucie's new overshoes?" I am once more enthusiastic. "What else do you like?" He gets confidential. I think a minute. "Well, I like you." He nods in agreement. He can't blame me. "Um—what else?" I think a minute. "I like Christmas and Easter." His solemnity is upset. He looks disgusted. "But you can't like Christmas and Easter. They aren't *things*, are they?" Ah, going to pin me down, is he? I remark, "But Mrs. Van's laundress' singing isn't a thing either, is it?" He shakes his head at my stupidity. "But it comes *out* of a thing." I give up.

Better that, though, than the merry twinkle in his eye and the declaration, "I gotta story to tell yuh." Well, I always figure, perhaps he has—some delightful thing fresh from the dewy mind of childhood. I stop whatever I'm doing and look receptive. His eyes nearly run away from him in his pleasure with himself. I think hurriedly that really I ought to be like those mothers of girl poets who wrote down what their little dears said about the moon and stars. I think I know right where there's a pencil. But he has begun: "Roses are red; vials are blue; elephunts is fat; so are you." It's at moments like these that I long for a large-size Child Psychologist!

Johnny, however, has put us all in the background by his charming rendition at a piano recital of a little gem called "Three Clocks" and another little jewel called "The Juggler." The day he burst in upon us and told us he was to play in a recital my heart sank. He'd been taking music lessons for only three months but had already disgraced us with some of our friends. Once we'd taken the boys along when we went calling and when there was a very slight lull in the conversation John had spoken up, "How would you like me to play 'Drifting' on your piano?" Well, our friends are polite folk, so they expressed joy. John went to the piano, fussed about the height of the seat and made remarks about how you couldn't play the piano well when you were perched way up in the air, nor, conversely, could you play it if you were way down underneath, "like a bunny rabbit," as he explained patiently and pleasantly. After our host had apologized for whatever deficiency it was his seat provided, Johnny graciously touched the piano keys. He shuddered. "Goodness," he said, "your piano is *badly* out of tune, isn't it?" Brownie and I began to remonstrate, but our hosts would have none of it. "Yes, it certainly is," they said, and John began to play. There was one place in which he almost always got stuck and he shuddered again. "*Mercy*," he said, "you *ought* to get the man we had to tune our piano," and then he gave up, with a temperamental kind of look. My only hope was that our friends, who had known John from almost his first moment, would remember that now and then he had been polite, and let it go at that.

When I began to school myself to attend his recital I thought if he got stuck in the middle of his renditions it would not be past him to remark to the assembled audience, all in the spirit of friendliness, that the room was hot, or his bench wasn't properly adjusted. He is never one to attach any blame to himself. I tried not to communicate my apprehensions to him, but I was in a dither. For three nights before the recital we tried to get his hands clean and I alternated between hoping a bad cold he had would keep him at home or would get better so that he could have this experience. He was well enough to go, come Saturday, but I hadn't dared to get his hair cut and I knew that, among the herd of sleek-haired boys, he would look like a dying poet. At the last minute Brownie discovered he had an appointment in New York and regretfully informed me I should have to depend upon Peter for moral and physical support.

Saturday we scrubbed John's hands until they were so clean he said they would make him feel









IT'S MADE WITH "FRESH-PRESS" SALAD OIL, LADIES!

Mayonnaise, you know, can be only as fresh as the salad oil used to make it. You can be sure "FRESH-PRESS" Salad Oil is *fresh* because we prepare it ourselves—fresh every day—just as it is needed! It goes into our double-whipper right away There it is mixed with freshly broken, whole eggs, our own special blend of vinegars, and choicest spices. Nothing else. *No starchy fillers.* It's *all* mayonnaise! That's why our two brands of *Real* Mayonnaise (*Best Foods* in the West; *Hellmann's* in the East) taste so rich . . . so creamy . . . and so FRESH!





BOWL O'GREENS

2 medium-sized tomatoes	2 stalks endive
½ Spanish onion	½ small head lettuce
1 cucumber, scored	½ small head escarole
1 green pepper	Hellmann's or Best Foods *Real* Mayonnaise
½ small head chicory	
½ bunch radishes	

Peel and chill tomatoes. Slice onion, cucumber, tomatoes and green pepper. Slice radishes halfway through. Arrange on crisp salad greens, leaving a space in the center for *Real* Mayonnaise (see illustration). Serves 6.



BEST FOODS ⇄ HELLMANN'S

Real Mayonnaise

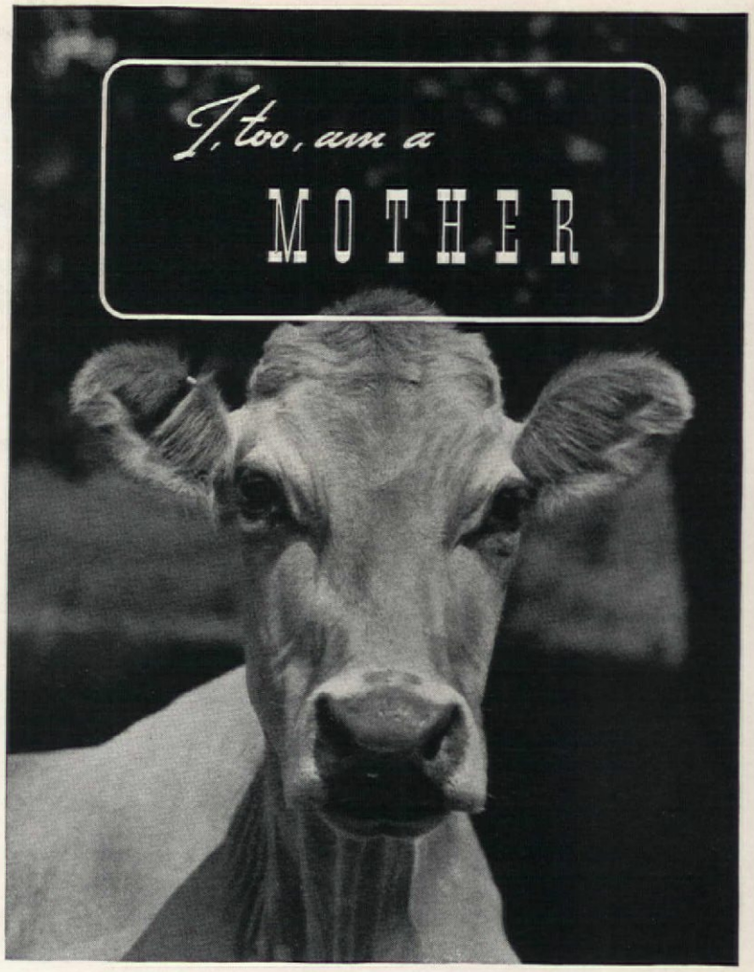
⬆ IN THE WEST
⬅ IN THE EAST

silly and he wouldn't remember his pieces. We dressed him in his Sunday suit and he said the collar would get in his way—he was so used to wearing polo shirts and his squeaky corduroy pants when he took his lessons that he just knew he would feel awfully kinda quiet. We plunked him down at the piano just before we left for the recital and made him try out the clean hands and the collar. He said he could just about manage. I stuck a bunch of paper handkerchiefs into his pocket. "Garsh," he remarked, "I can't take time out when I'm playin' the piano to blow my nose. I'll just hafta drip." His hair, no matter how much we brushed it, still looked awful and his cowlick waved about in the breezes as he played. Inasmuch as his idea of proper body management is a graceful swaying of the shoulders, the hair was a great help, indeed!

Finally we were ready and the boys raced merrily down the street while I wandered along behind them, my knees trembling, reminding myself of the many crises I'd been through with untrembling knees and trying to pull myself together. In my agitation I forgot to whisper "hat" at Peter when we went inside the house and he went blithely along beside me, his skating cap on his head at a jaunty angle. The room was crowded with strange and solemn people, a collection of palms rustling austerely over the piano. For an awful moment I thought we had dropped in on a funeral. Suddenly there was a wild waving of hands over in the corner and with a burst of relief I saw Esther and Scotty, whose Teddy was to perform, too, and Esther's mother. I staggered over to them.

Scotty by now had taken charge of Peter and was piling his outdoor things in a corner and showing him the intricacies of folding chairs. Esther cheered me by confiding in me how scared she had been when Teddy had first performed. The program began, and I clutched my pocketbook and program and listened to a small boy render "Drifting." I began to feel better almost at once, however, because the piano teacher was playing an accompaniment on a second piano and whenever there was a place for a slip-up she adroitly covered it up. I was just beginning to collect myself when it came John's turn and he didn't appear. I looked at the phalanx of loving parents ahead of me and knew that to get out would take some doing, so I might just as well sit and let body else worry about where Finally he appeared, usual, floating in e seated himself professional manner and looked at his teacher for a nod to start. Soon he was off; delicate crossings of the hands; loud sounding of the few simple chords; no error at all. I took a breath at the end of that number and Scotty solemnly handed me a cigar. Peter was about to clap loudly but I grabbed him in time. John, giving his shoulders a majestic heave, started in on his "Juggler." Dear me, I detected a false note. My heart turned completely over. I grabbed Esther with an icy grasp. For an awful moment I felt as if I might, for the first time in my life, be going to faint. But John's teacher was prepared for just such slips. She tinkled away pleasantly on her piano. John made an awful face and for another sickening moment I thought he was going to turn to us and declare that his teacher had made a mistake. However, he recovered himself, and went rattling on. His teacher improvised and, to my utter amazement, they both ended at the same time. Peter burst into tumultuous applause and the irrepressible Scotty whispered, "It's a boy!" Even the fact that he forgot to bow to his audience and had to be reminded didn't bother me. The rest of the afternoon was a warm and happy haze. I had to keep Peter from clapping at every pause in every temperamental older pupil's interpretations and to beg him not to pinch the leg of the lady in back of him when he folded up his chair. By the time Teddy's performance came around I was full of admiration for Esther's calm. Teddy played beautifully and I was particularly impressed by his engaging smile and nonchalant bow.

On our way out we wondered what alibi John would have to offer for his juggling. I thought it would be the heat. Scotty thought those brilliantly clean hands must have been disconcerting. We couldn't find John anywhere and as Scotty started to drive us home I began steeling myself against the excuses I knew John was going to offer. As we turned the corner we saw a blue-mackinawed figure trudging along clutching a tattered music book. Scotty drew up at the curb. "Step in, young feller. You did a good job!" John sighed. I held my breath. "Garsh," his blue eyes looked very wistful, "I made lots of mistakes in that jugglin' thing. I guess I just didn't practise enough." For a moment I thought Scotty was going to wreck us. I clutched the back of the seat. There was nothing I could say. But Teddy came to the front. "No, kiddin', Johnny, it sounded swell." We all relaxed. Yes, now and then, I have faint hopes about the children. I suppose one shouldn't. I suppose it's spring in the air that does it!



"... and if I may say so, I know a few things about milk. For one, it must be pure and clean. So I moo-rah lustily whenever a dairy adopts sanitary Aluminum Hoods for sealing their milk bottles.

"Aluminum Hoods are the finest thing ever for keeping my milk as clean when your children drink it as it is when mine do. These hoods of food-friendly Aluminum are moisture-proof and tamper-proof. Can't taint milk. And they keep the pouring lip as sanitary as the inside of the bottle. We cows are happy, and you mothers should be, too, to see so many dairies use this hygienic precaution."

Ask your dairy to use Aluminum Hoods. ALUMINUM COMPANY OF AMERICA, 1901 Gulf Bldg., Pittsburgh, Pa.

ALUMINUM HOODS FRIENDLY TO FOOD

KEEP MILK CLEANEST



Milk capped with Aluminum Hoods keeps all its original goodness

No dirt, no germs, no hands can soil the pouring lip

BEGIN RIGHT *with this Charmed Circle*



"Wear-Ever" *Aluminum* COOKING UTENSILS

MADE IN NEW KENSINGTON, PENNSYLVANIA

FOR 38 years, now, Brides have been starting their homes in the charmed circle of "Wear-Ever"— Friendly-to-Food Aluminum at its best.

Won't YOU begin, too, in this charmed circle, that encompasses flavor, health, and economy.

Life is more radiant in millions of homes because Nature made Aluminum friendly to food. Flavorful cooking and healthful cooking are intrinsic in Aluminum. Economy is natural because Nature made Aluminum a many-times-better conductor of heat than other metals practical for cooking.

"Wear-Ever" is Aluminum at its best. It's thick, to provide lots of metal for heat to flow through. It's hard, to last, and to be easy to keep healthy-clean. "Wear-Ever" utensils are shaped for efficiency and fashioned to be both practical and good looking.

"Wear-Ever" is the name to begin with in cooking utensils. It will be your dependable, economical stand-by.

THE SIMPLE WAY TO CHOOSE THE BEST COOKING UTENSIL

Look on the bottom of every utensil you buy. If you find the familiar "Wear-Ever" Trade Mark stamped there, you are sure the utensil is made of extra hard, *thick*, sheet Aluminum, finished to perfection, and ready to give you years of healthful service. "Wear-Ever" has been *the* word for quality for 38 years.



AREN'T MOTHERS AMAZING!



Sally was furious and so was I. Other girls were getting new coats this spring, but all *we* could have were the hems let out of our old ones. Mother blamed something called a "budge-it."



Then this man came along and said he wanted to tell mother about the Singer Sewing Center. We were too polite to tell him that mother was plenty dumb about sewing. Let him find out!



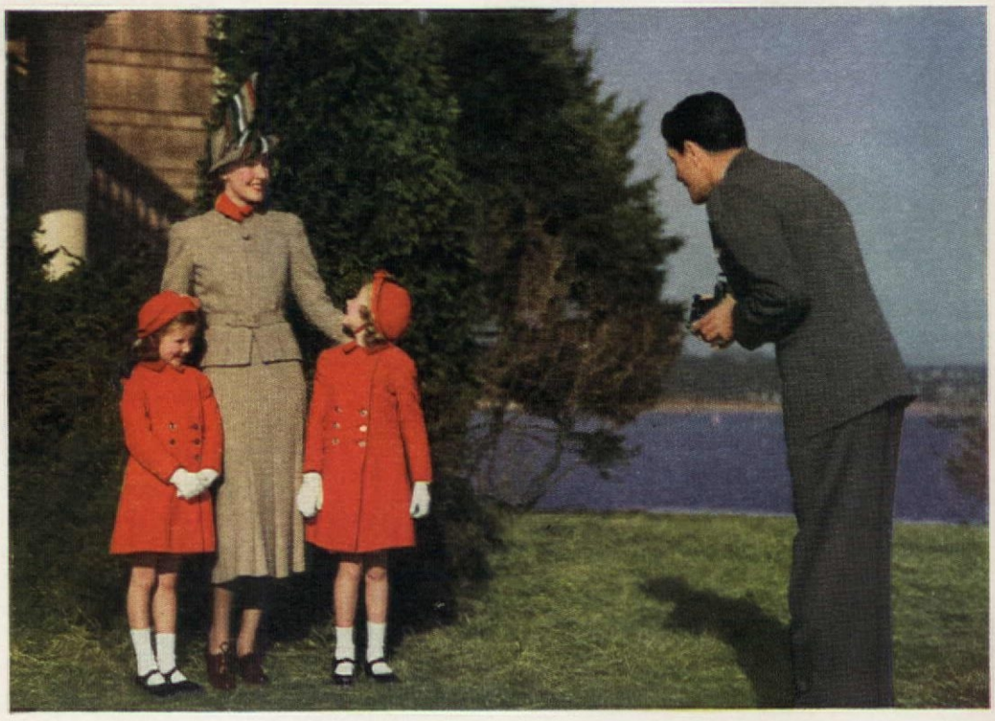
Would you believe it—mother started taking lessons! The teacher at the Singer Sewing Center helped her cut out two darling coats for us, and mother sailed right into making them.



The very next day, the sewing teacher wanted mother to try a dress for herself. Mother said no, she was a funny size, but the teacher showed her how to fix patterns.



And then—mother got so excited about sewing that she begged a new Singer machine out of daddy. Those are wonderful machines, and you can't buy them any place except in Singer Shops. Mother chose the grandest one of all, and says it's paying for itself already.



You'll never guess what our new things cost. Only $19.38 for everything—two coats, two dresses, and an outfit for mother. Mother says they'd have cost three times that in the stores!

• • •

If you would like to know what it costs to make each dress and coat shown here, just phone any Singer Shop in the U. S. and Canada. A bonded Singer Man, identified by the Singer button, will bring you our new illustrated book, "New Fashions for You and Your Home," and will tell you about the new Clothing and Home Decorating Courses.

Or, stop at the Singer Shop for your copy, and arrange for any course or service you require.

Singer

Sewing Centers Everywhere

SINGER SEWING MACHINE COMPANY

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BE *Fashion Wise* IN YOUR SPRING DECORATING

Flash! We're wearing SLIP-COVERS again! Not all matched (neither are our clothes) but ensembled. A sofa in flowers, chairs in stripes, in the same colors; prints for large furniture, plains to match print backgrounds, for small furniture; and there is a new material, which comes in grand colors and patterns, one half printed in a large design, the other half in a smaller, to be used on different parts of the same piece of furniture.

When you're thinking of slip-covers, think of Sanforized Shrunk. This means that the material has been scientifically shrunk before you buy it; it can't shrink any more after it is made up and ruin your brand new slip-covers. You can have it in any number of different fabrics all the way from plain-color sail cloth to lovely Early American and French Provincial prints (really authentic), to woven cotton damasks, to mercerized cotton satin, both plain and printed, to herringbone twills, and to gorgeous printed patterns. Cotton welts and bindings come processed in the same way, so



that you can be sure every part of your new slip-covers will launder perfectly.

Another process just developed is applied to chintzes and known as Everglaze. It makes it possible for the commercial laundry to guarantee laundering a luster-finished fabric and return it with the glaze unimpaired.

Try slip-covers on everything (*except* the piano!) and see how your rooms come to life.

Flash! WINDOW SHADES are here again—in new colors! This time it's Springleaf green, a lovely fresh color, like the new fresh green in your garden. Don't forget Sunrose, either, that mellow color which goes with practically everything; and larkspur blue—all exciting colors to put new life into your windows.

* * *

Flash! Lace NET CURTAINS are going romantic, along with everything else; tantalizing wide ruffles, perky little narrow ruchings, bold knotted meshes, and graceful little swag designs; lots of curtains as fine as the veil you wear on your hat; as lacey as your new evening gown!

They don't sound so, but they're terribly practical too, along with all their 1938 prettiness. They have slots on the back of the heading for the rod, but the rod won't show through. They have ripple tops to show above the rod, no matter whether the first, second, or third set of slots is used. They have adjustable tops with rows of wide "hemstitching" instead of slots for the rods. They have "sewing lines" at the top, which make it so easy to put in the heading for whatever length is necessary. All you do is take your choice.

* * *

Flash! We're wearing lighter CARPETS AND RUGS on our floors! The new colors look like a display in a florist shop: delphinium blues, leaf greens, primrose pinks, tulip yellows, mauves, like the fine petals of larkspur, soft woody tans, and grays like spring rain. Perhaps our gardens are really coming indoors this spring, for there are quantities of leaf designs, big and little; gorgeous "cabbage" roses; pale, fragile flowers. Indeed, pattern is quite the thing.

We like our rugs with texture, too—that lovely pattern and weave that you can "feel" by looking at it; often in two colors—and it won't show footprints, or dirt tracked in from the garden, or the occasional crumb that falls from the table.



FOR THE ELEGANT GIFT,
KENSINGTON!

WHEN your gift must be exactly right, choose Kensington. Scores of beautiful gifts, created by Lurelle Guild and other talented designers, will delight you. Kensington metal is an alloy of Aluminum with charming, silvery lustre. It keeps its beauty without polishing or special care. To make your gift especially attractive and personal, have it engraved. You will find Kensington gifts at the better department stores, jewelers, and shops everywhere.

Prices subject to change without notice
Prices slightly higher in Canada and the Far West

Kensington INCORPORATED
OF NEW KENSINGTON, PENNSYLVANIA

NEW WHOLE WHEAT CEREAL WINS MILLIONS



NEW...BITE SIZE CEREAL

no muss....no crumbling

There are rugs to suit your architecture and your furniture, whether they're Modern, Eighteenth Century, Early American, Swedish Modern, French Provincial, or Victorian.

This spring buy a rug to fit your room, as you buy your clothes to fit your person. Watch your room silhouette and buy your rug accordingly! All the shops now have rugs in the right size; don't buy a misfit.

* * *

Flash! WALLPAPERS were never so lovely! Big patterns, little patterns, pale colors, rich dark colors. Fine authentic patterns, taken from treasured originals; exciting new designs, that only 1938 could produce.

Many wallpapers are washable, and some are especially constructed so as to cover up any cracks in the walls behind them, some will even take the scrubbing that goes with kitchens and baths.

* * *

Flash! DRAPERY and UPHOLSTERY MATERIALS have to be seen to be appreciated! Their colors surpass anything you can imagine! There are exquisite off-blues and pinks —like those shown on color pages elsewhere in this issue—odd olive greens, rich rose reds, cool yellows, and all the combinations of these you can think of. Chintzes and printed linens and printed cotton serges in tiny patterns, huge patterns, many foliage ideas (more garden influence!), toiles (they're coming back), ribbons and garlands and swags, romantic as the heart could wish, woven materials with rare texture quality, stripes galore in silks and satins and mercerized cottons, tapestries direct from the gay 'Nineties—it would take an encyclopedia to describe them all.

* * *

Flash! FURNITURE is exciting these days! The newest thing is Swedish Modern—you see it on our cover—you're going to see it in stores everywhere. It's livable, light, amusing, practical, and harmonious wherever you put it. Modern in general is coming of age. It's really right, now, for American habits of living. It has come up off the floor, and it is comfortable, practical, for large rooms or small. Eighteenth Century is as appealing as ever. Beautiful new finishes have been developed to bring out the complete beauty of mahogany. Traditional designs have been tempered and scaled to present-day living. Early American maple is fast leaving its swaddling clothes behind and growing up to fine, authentic lines and beautiful soft finishes. No longer do you have to haunt antique shops for picturesque Victorian pieces. There are now reproductions for every room in the house, reproductions of the best of the period, not the fantastic pieces that are more at home in museums than in living quarters. French Provincial is as lovely as ever—whether in dark walnut, natural blond finish, or painted. The French court periods, too, have contributed luxurious-looking pieces that fit well into an era of elegance.

A whole new field has been opened up in the fashion for blond finishes, in furniture of many different periods. These demand a new, fresh background, walls and floors in darker colors, accessories to pick up the blond colorings. They supply a pleasant contrast when used in rooms with other furniture in familiar dark colors and finishes.

And don't forget, it is not necessary to have everything in a room matched to everything else this year; it's the fashion to put together pieces that are friendly to each other, but of slightly different design.



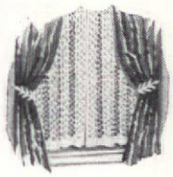
FOR MEN ONLY

A new kind of social security

MARY WILLIS SHUEY

MEN are entertaining at home in our section of the country now, and the fashion is spreading. Stag dinners are the new order of the day in small towns and in cities. Some wives are meeting the situation with enjoyment, but others are looking back regretfully on the good old days when men did their man entertaining in clubs and restaurants, and followed woman-made social codes where home entertaining was concerned.

Time was when almost every city of any size had its good club, where men met, lunched, and played chess, billiards or poker. But those days are past. One by one the clubs have died, and the few that are left are the clubs of



FROM WINDOW... TO WASH TUB



...AND BACK AGAIN



New Net Curtains that Need No Stretchers











As advertised in GOOD HOUSEKEEPING

Every Scranton Triple-Tested Craftspun Curtain is guaranteed by Good Housekeeping, as advertised therein. Look for this seal on every Scranton label.



Seal of the AMERICAN INSTITUTE OF LAUNDERING

The use of this seal signifies that every 30 days Scranton Craftspun Curtains are subjected to the most exacting washing tests by the American Institute of Laundering.



TRIPLE-TESTED

When buying lace net curtains, make sure they carry *this seal*. It assures you that the curtains have been triple-tested, for shrinkage, stretching and fading—and need no stretchers.

THINK OF IT! Exquisite lace net curtains that are no more difficult to launder than table linen . . . that need *no stretchers* to keep them looking store new . . . that do not shrink, stretch or fade!

Scranton's Triple-Tested Craftspun Curtains introduce an *entirely* new type of finish, one that makes them instantly more attractive to the eye . . . lovelier to the touch . . . permanently beautiful.

Combined with Scranton's method of manufacture and beautiful new patterns, this finish makes possible the *finest lace net curtains* ever produced. To assure durability, all yarns are either *double* or *triple-thread*—at no point is *single-ply* yarn used. Threads are *twisted*, or *tied-in-place*, to prevent slipping and further to protect the curtains during laundering.

In addition, all curtains are expertly tailored with matching hems and adjustable tops, all ready to hang . . . No sewing is necessary. Since they do not shrink or stretch, refitting is eliminated. These and other exclusive Scranton features will save you time and money.

***Scranton's Exclusive Finish available at* NO EXTRA COST**

Scranton, and *only* Scranton, is producing lace net curtains with this remarkable new finish. Yet, they cost *no more* than ordinary lace net curtains.

Scranton Triple-Tested Craftspun Curtains are now being shown in leading stores for *the first time*. When buying your new curtains, be sure they all carry Scranton's Triple-Tested Seal and Guarantee. They are your assurance of lasting beauty without drudgery.

Scranton CRAFTSPUN CURTAINS

"THE NET OF THEM ALL"

"A Dollar a Day —that's my Food Budget"



— says Mrs. Charles Van Cott Jersey City, N. J.



"$7 a week has to cover not only meals for my husband and myself, but special food for the baby. So you can see that every penny has to count. I can't afford to take chances with cheap, doubtful baking powder. Where would I be if I wasted good baking ingredients?"



"Because my baking must succeed *every time*, I always buy the best baking powder—Royal. It's not expensive, either. You need only about a penny's worth of Royal for a baking."

YOU ARE RIGHT, MRS. VAN COTT! It doesn't pay to take chances with cheap, doubtful baking powder. You risk dry, poor-flavored cake—half-eaten pieces to throw away.

To protect the flavor of your good fresh butter, eggs and milk, you need a Cream of Tartar baking powder.

Cream of Tartar is a wholesome fruit product made from grapes—known for generations as the finest baking-powder ingredient. Yet you get Cream of Tartar in *only one* nationally distributed baking powder—Royal.

No wonder Royal is the choice of thrifty and discriminating housewives. It invariably gives finer flavor and texture to everything you bake—yet costs only 1¢ for the average baking.

So don't risk costly baking failures. Get Royal—and be sure!



Free Cook Book
—Write to Royal Baking Powder, 691 Washington Street, New York City, Dept. 85.

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older men. Men, however, remain the same gregarious creatures they have always been, with the same tribal customs. They have simply transferred their club groups to their homes.

This social burgeoning of the male brings about some interesting problems. During the years that most of us have been married our husbands have fitted into *our* social lives; *our* friends have predominated as mutual friends; our husbands have met and enjoyed at their clubs their business friends, hunting friends, men who were not family friends.

But all that has changed. Today husbands do their entertaining at home, and wives are in for many surprises. For a man's way and a woman's way are not the same, when it comes to entertaining, yet once we accept the male viewpoint there are advantages.

Husbands come serenely home and hand over the list of guests they have invited for dinner. And that ends it. That is, supposedly it ends the list of guests. Some of the chosen number may be men unknown to us; some of them we know and like. But in the list are sure to be those genial roughnecks who are never quite comfortable when women are present.

But do not question a single name on the list: this isn't your party; it is a male affair, and the guests are the host's choice. All that wives are expected to do is to see that sufficient food is served. Again male ideas are likely to run contrary to our own, but again the wise wife will accept suggestions graciously and thank God her husband isn't like Samuel Pepys, who had seven kinds of meat and a barrel of oysters when he served "a pretty dinner."

Of course, there will always be husbands who have to wait until their wives go away for the summer before they can arrange a home party. But your husband and mine are going to entertain exactly as they please—provided they do not break the antique chairs or burn holes in the rugs. They have started to entertain at home and they will continue, and they expect to find at home the freedom of the club plus better food and more comfortable surroundings.

Plenty of ash trays and plenty of strong, easy chairs: that is the first rule for male entertaining. For safety's sake remove from the living room all the fragile antiques and put in their place the sturdy porch chairs, or those from the bedrooms. Your husband will never have social security if you leave a rose-back chair for a two hundred pound oil-driller to sit on!

The second rule is for the wife to meet the men, then go to a movie, or disappear for the entire evening. It isn't even necessary to meet the guests, but husbands seem to prefer it. Have a dinner simple enough that one Negro man can serve it satisfactorily. A few hitches in service matter not at all, and three courses are the limit. Food must be plentiful but good. A baked ham, carved at the table, or a chicken pie, or a big roast are good choices, for they are open and visible signs of plenty, no matter how many guests appear. An excellent idea this because there is still another male peculiarity. A woman gives a dinner, invites all her guests at one time, and knows exactly how many are to be present, while a man's invitations are sincere but haphazard. He'll count someone out because he can't reach him, but one of the other guests will run across him and relay the invitation and he'll come with the crowd, sure of his welcome. Invitations and acceptances are of small importance: men leave town unexpectedly, or get back a day early from a business trip, and no one thinks anything of last-minute change of plan. The host never worries about the number of guests; he wants his friends there, and what's the difference whether there are twenty or twenty-seven?

Therefore, it is also wise to have a couple of card tables ready to set up if the diningroom table overflows.

Looking forward to summer, a barbecue pit is helpful for man-entertaining. Your male remains a Boy Scout at heart for many years, and there is nothing that he enjoys more than to do the *last touches* on a barbecue. But be sure you do not leave it all to him; the only thing that he and his guests thoroughly enjoy is roasting the chickens or broiling the steaks. The tables must be ready, salad and dessert made, and tubs of ice at hand.

For this season of the year the simplest dinner is one that is prepared in advance. We like best a baked ham—either a half or a whole one. The ham is ready at least one day ahead of the dinner, for it must be quite cold to slice well. It simplifies other preparations when the *pièce de résistance* is ready and waiting at least a day before the party.

To bake the ham place fat side up on a rack in an open roasting pan. (Only the less tender varieties of ham need be baked in a covered roaster.) Place in a slow oven (300°-350° F.) and bake without adding water. Allow approximately 25 minutes per pound for roasting a whole ham, and 30 minutes per pound for half a ham. Forty-five minutes before the ham is done, remove from oven and take off the rind. Better leave a 2-inch collar around the shank bone, though. Cut diagonals across the fat to form diamonds.

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Why don't you go to the nearest dealer today—see how simply the Toastmaster Junior non-automatic toaster works—notice its smart lines—and the trademark it bears—"TOASTMASTER"—your guaranty of the same high quality and reliability found in the automatic pop-up type toaster as well as all products sold under the trademark TOASTMASTER.

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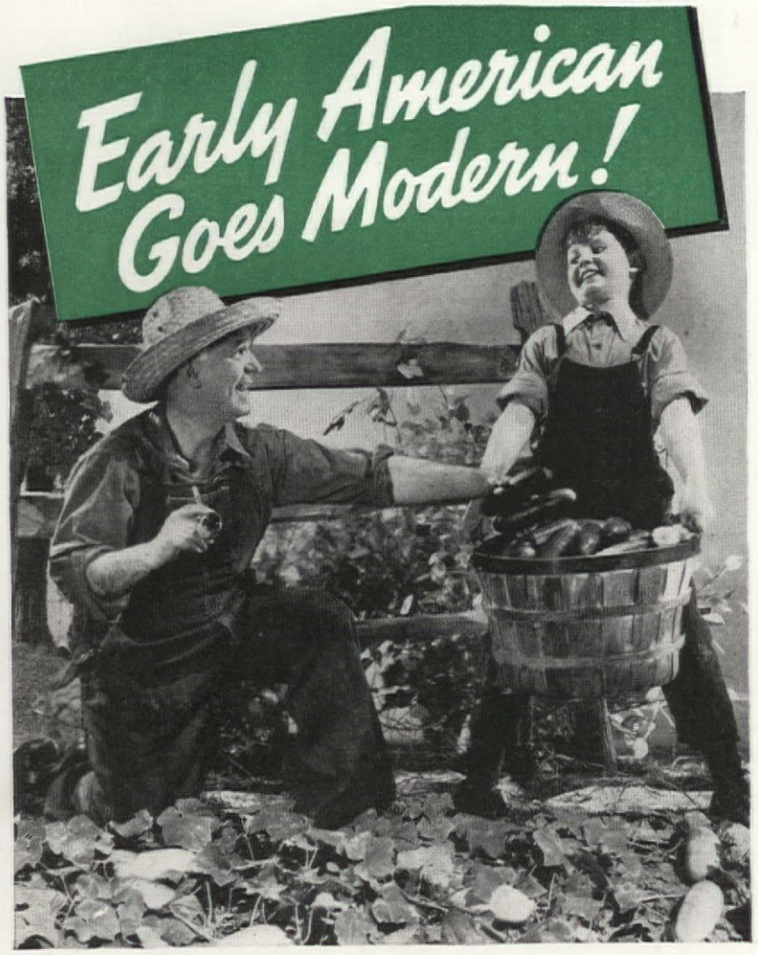
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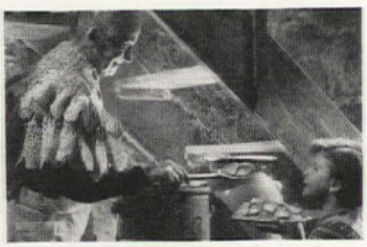
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CUCUMBER-PICKLIN' TIME used to find grandfather out in his patch early in the morning—the dew still glistening on green vines trailing over the sun-baked earth. With infinite care he selected the firm, young cucumbers—for only the *finest* specimens were good enough for grandmother's cucumber pickle. And that's just the way Heinz feels about Heinz Fresh Cucumber Pickle! On experimental farms, special pedigreed cucumbers are developed—the tender, thin-skinned kind with that fresh, tart taste everybody relishes!



PLUNDER UNDER THE STAIRS! Remember the cool cellar in grandmother's farmhouse... the spicy incense of the pickle crock... those crunchy slices she handed out to a hungry boy? Mmmm —the good old days are here again! Heinz has re-created, in Heinz Fresh Cucumber Pickle, that early American taste-thrill!



MODERN MATRIARCH of the pickle jar now gives her grandchildren Heinz Fresh Cucumber Pickle! For it's a wholesome blend of Heinz own cucumbers, Heinz Vinegar, and imported seasonings—prepared according to her recipe. Have you a jar of Heinz Fresh Cucumber Pickle on hand for *your* pickle-pilferers?

"Land sakes—I've made them this way for years!"



Heinz
FRESH CUCUMBER PICKLE

Stick whole cloves in center of diamonds. Moisten with some of the fat drippings and sprinkle generously with brown sugar and a little white pepper and mustard. Return to the oven to finish baking. It may be necessary to increase the heat the last ten minutes to finish browning.

Hot homemade rolls, vegetables in season, a simple salad, an apple or cheese pie for dessert—that is all that is needed for a most satisfactory and thoroughly enjoyable male dinner.

It is food plus fellowship that makes man-entertainment. The fellowship is there; our part is simple, and we have no responsibilities past the food.

HERBS for Seasoning

DOROTHY LOUISE BLACK

THE almost lost art of seasoning food with herbs (an art not only well known in our grandmothers' time, but also practiced today by the most skillful cooks of other countries), is enjoying a distinct revival in America. An art it is, this use of herbs in cookery. Subtle interest is added to the most commonplace dish by a bit of sweet marjoram, summer savory, thyme, chives, or sage.

There are two secrets in the successful use of herbs for flavoring. Perhaps the most important one to be emphasized is to use them sparingly. After all, no dish should taste so strongly of them that the original flavor is lost; nor should you be able to distinguish too clearly any particular herb used. Poultry dressing should not reek of sage or rosemary; it should merely hint of them. Salads should not be so filled with herbs that the concoction resembles a spring tonic. Subtlety is the first secret. And the second, when using herbs in cooked dishes, is their addition only a short time before cooking is complete. Too long cooking after the herbs are put in gives a bitter, almost medicinal flavor.

It is rather difficult to give exact directions for the use of herbs for flavoring. It is rather like the directions in an old cook book for the making of pies, "a little ingenuity, added to almost anything at hand, will make a good pie." So with herbs! One can constantly try new flavors, different combinations, using things that are at their best in the herb bed. However, here are some definite directions for the use of herbs that we have worked out to our complete satisfaction.

Tomato omelet with herbs

1 tablespoon salad oil
½ small onion, minced fine
1 medium-size tomato, cut in pieces

Heat oil in omelet pan or skillet. Add minced onion, cook until delicately golden, add tomato. Cook slowly until tender, about ten minutes. Add

¼ teaspoon fresh minced sage leaf
⅛ teaspoon fresh minced thyme
¼ teaspoon fresh minced sweet marjoram
⅛ teaspoon fresh minced summer savory
⅛ teaspoon salt, dash of pepper, pinch of sugar

Continue cooking slowly five minutes longer and add egg mixture made as follows: Beat 4 eggs together; add 4 tablespoons cream or top milk, ¼ teaspoon salt, and ⅛ teaspoon pepper. Cook slowly until firm. I generally put omelet in oven at the last, to set the top. Serves five.

Salad with herbs

A green salad with herbs added is particularly refreshing and adds zest and interest to any meal. It is delicious as an accompaniment to a meat course for dinner, or as the beginning of a meal (as we



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THE AMERICAN HOME, 251 Fourth Ave., New York

in California often serve salad) or as the main dish for a hot-day lunch at home.

1 head lettuce
Few stalks endive
Few leaves of mustard greens, shredded, or spinach, uncooked, shredded
3 small onions, sliced very thin
1 medium-size tomato, sliced very thin
1 hard boiled egg, sliced
½ teaspoon each, minced thyme, sweet marjoram, summer savory
1 tablespoon parsley, chopped very fine
2 tablespoons French dressing

Toss all together, lightly but thoroughly, in a large salad bowl. The salad should be served chilled. Serves from 3 to 4.

French dressing

This can be made up and kept on hand in the refrigerator, to use with any vegetable salad that has no herbs in it.

3 tablespoons salad oil
1 tablespoon lemon juice or vinegar
¼ teaspoon salt
Pinch sugar
Generous dash paprika
¼ teaspoon chopped chives
⅛ teaspoon chopped thyme
⅛ teaspoon chopped sweet marjoram

Bruise the herbs well and mix all ingredients together. Shake well in a bottle before using.

Cottage cheese with herbs

Use 2 quarts whole milk, soured until it is well clabbered and thick. The process of souring is hastened if a little sour milk is added to sweet whole milk. When soured, cover with boiling water and let stand a few minutes. Then strain through a cheesecloth bag until whey has drained out. Salt to taste. A little cream may be stirred in, and adds a great deal to the richness and flavor. Then add:

1 teaspoon chopped chives
⅛ teaspoon chopped thyme
⅛ teaspoon chopped sweet marjoram

Bruise the herbs well in adding, and let stand half an hour before serving the cottage cheese.

Rosemary may be dried and powdered and added to poultry dressing. Only a small pinch is



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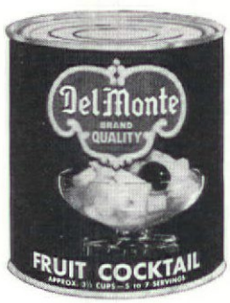
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necessary, as it is pronounced in flavor, and while a small amount is delicious, a bit more will dominate the dressing and spoil it. Remember, the great secret of herbs in cooking or seasoning is to use them in small or moderate amounts.

One of the most interesting phases of the use of herbs for seasoning is the individual experimenting—trying a bit of this for a stew, a sprig of that in soup, or with fresh vegetables. I have suggested here only the use of herbs that are easily grown or obtainable, herbs that should be in every garden plot and from there in almost every cooking pot.

Other suggested herb flavorings

Sage and thyme for chicken soup.

Rosemary and sweet basil for tomato soups.

Summer savory, sage, and sweet marjoram for meat accompaniments.

Costmary and rosemary for meat broth and cold meats.

Sweet basil, thyme, and chard leaves for tomato soup.

Celery leaves, sweet marjoram, and sage for sandwich filling.

Chives, sweet basil, parsley, and cheese for sandwich fillings.

Dill and caraway for fish soups or chowders.

Fennel and chives for fish soups, chowders, fish garnishes.

With roast meat

A roast should always be stuck with garlic in the fleshy parts of the meat. If the meat is very lean, cover or plug hole with a wedge of salt pork or bacon. Then rub well all over with a good dusting of the seasonings suggested below, sprinkle with flour, and follow the usual directions for roasting.

When roast is done, save the fat, not used for gravy, for future use. This fat may be used for basting other roasts, or for gravy to be used with meat left-overs.

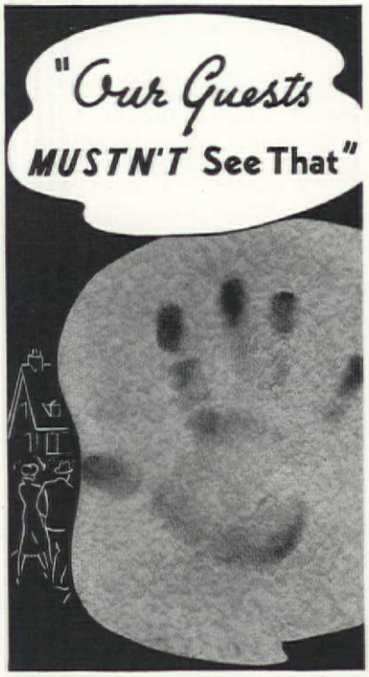
The seasonings for the meat

2 parts rosemary
1 part sage
¼ part bay leaves

To each handful of the above seasonings add about ½ cup salt and ⅛ cup pepper. Put all through fine grinder and put in bottle. Do not mix more than one handful at a time. This seasoning may be used for casserole dishes, stews, meat balls, as well as for roasts.

Fillers for soup

Below is a truly excellent blood-building, mineral- and vitamin-charged filler for clear soups, light vegetable soups, for sandwiches, and sometimes as edible decorations for platters of hot or cold meats, for vegetable plates, etc. It is delicious hot or cold.



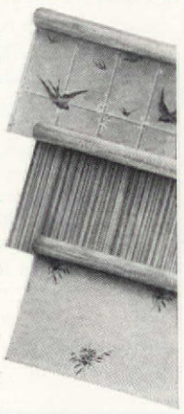
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The master receipe (soup fillers)

1 egg for each 3 persons. To each egg add
2 tablespoons cream, or evaporated milk, or fresh milk
1 cup, loosely filled, chopped fresh herbs (see combinations below) or,
1 teaspoon finely chopped dried sage and thyme
⅛ teaspoon salt
Dash pepper
Dash nutmeg

Beat eggs and seasonings. Add milk and chopped herbs. If cheese is used, add that. Pour into a well-warmed pan in which about 2 tablespoons butter have been melted. Do not use more than will spread thinly over the bottom of the pan, as the pancake must not be more than ¼ inch thick when cooked. Roll pan around and tilt it so that the entire pan is covered thinly with mixture. Allow to set slowly—quick cooking will burn it. If the cheese variation is used, it will puff up while hot, soufflé fashion, then settle as it cools.

When set, cut into wedge-shaped sections or other fancy shapes. Some prefer to roll the wedges and cut with scissors into little strips. Drop into warm soup plates, add the boiling bouillon or chicken soup and serve immediately.

Variations: Tomato juice may be substituted for the milk or cream. Grated cheese, particularly grated Italian Parmesan, may be added.

Combinations: Here are the other suggested combinations of herbs to be used in the master recipe, and the dishes which they are to accompany and flavor. In each case one cup, loosely filled, of mixed, finely chopped fresh herbs, is used as indicated in the master recipe.

With tomato soup, the herbs in the master recipe should be fresh rosemary and sweet basil. About ⅔ sweet basil and ⅓ rosemary.

Another combination to use with tomato soup is equal parts of sweet basil, thyme, and chard leaves, finely chopped.

A combination of summer savory, sage, and sweet marjoram, equal parts, in the master recipe makes a garnish that can be served nicely with meat salad; or with meat that has been cooked simply, such as grilled chops, grilled kidney and bacon *en brochette*, grilled cube steak, or with a dish of breaded brains or sweetbread. It looks very attractive on such a meat platter and adds flavor to the bland foods.

To accompany meat broth, or a platter of cold meat, use a mixture of equal parts of costmary and rosemary.

As a sandwich filler, the herbs in the master recipe may be ½ cup chopped celery leaves, ¼ cup of sweet marjoram and sage.



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TAKE-YOUR-CHOICE SALAD PLATE (right)—Canned Pineapple—Sliced, Crushed and Tidbits—combines equally well with sea food, chicken and veal; with vegetables; with cottage cheese and other members of the cheese family; with fruit gelatins; and with all kinds of fruits—in an unusually delightful salad plate for a spring or summer luncheon, the ever-popular buffet meal.

PINEAPPLE BLITZ TORTE (lower right)—Cream well ½ cup sugar, ½ cup butter or shortening. Add 4 egg yolks and beat well, and ¼ teaspoon lemon extract or grated lemon rind. Sift together 1 cup sifted flour, ¼ teaspoon salt, 1 teaspoon baking powder; add alternately to above mixture, along with ½ cup syrup from can of Pineapple Tidbits. Spread thinly in two 8-inch cake pans. Over this spread the 4 egg whites, stiffly beaten, with ½ cup sugar folded in. Stand well-drained Tidbits into this meringue. Bake in a slightly under moderate oven (340°) for 20 minutes. Allow to cool in pan. Then put together, meringue sides up, filling with well-drained Crushed Pineapple folded into sweetened whipped cream. Cut in wedges to serve. Serve same day as made.

PINEAPPLE TOPKNOTS (below)—For each sandwich, dip a large round of bread in melted butter, then in grated American cheese. Place plain side down on buttered pan. On top place slice of ham or corned beef, a slice of tomato, then another round of bread prepared as above. Top with slice of Pineapple. Bake in a hot oven (450°) until the cheese turns a delicate brown.



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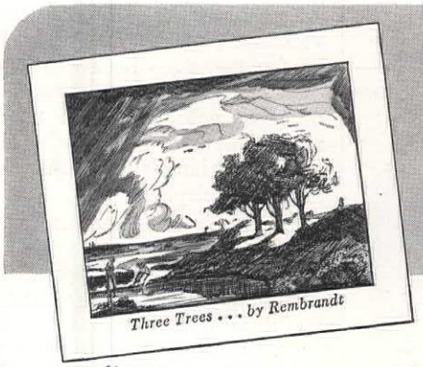
THE SECRETARY BRIDE COMES HOME

LINDA DOUGLAS

BEFORE I left my roomy desk and pleasant, wide-windowed office for the occupation that census takers dismiss so casually by writing "Housewife," I had determined that my house should not be run as houses so frequently seemed to be, without benefit of pencils, paper clips, rubber bands, and like articles which to me are practically necessities. To say that immediately after Terry lifted me over the threshold I set about accumulating the small items of office equipment which add materially to the efficient and comfortable functioning of any house would not be an exact statement, but at least I was not long about it.

Perhaps it was just chance that on a trip last summer I stayed in several guest rooms where there was a charming desk—but one entirely bare of the accessories which any well-fitted desk should have—although I imagine it is an experience shared by many. And the difficulty of recording messages and addresses in these houses seemed all out of proportion to the task. When you consider the small outlay necessary, can you understand why ninety-five per cent of homes never have enough memorandum pads (if, indeed, they have any!) and why a request for a pencil should be met with a vague "There was one around here. Billy, what did you do with The Pencil you had?" Have you ever tried to fix important and detailed data in your mind at the telephone while someone searched frantically, but futilely, for a means of recording it? And pencils are three for a dime at the ten-cent store! Possibly they aren't the finest quality or the longest length, but even a fairly short pencil lasts a long time, and quantity is more desirable in this instance than quality. I want at least one pencil in every bedroom, a half dozen in the living room, ready for games and bridge, two at the telephone so that if one breaks you aren't stranded, and one or two with the kitchen memo pads.

I suppose it is the secretary in me, but I can't seem to get along without writing myself notes. The habit of recording engagements and duties is so firmly engrained that I keep one small desk pad, having both daily calendar leaves and memo leaves, in the breakfast room (where I usually sit to make out my shopping lists and plan my day's activities) and another in the more formal study. I find that notes such as "Order gladiolus bulbs," "Write to Margaret," "Send Eileen's baby a gift," "Beauty shop at 10 Friday," "Jim's birthday November 12," assist in getting the items done even though some of them may have to be transferred from page to page before they are accomplished. Then the sheets of the ordinary scratch pads where the leaves are torn off as used give me a chance to jot down things I want to write to distant friends or to record a good idea about a gift or a new way of doing something before it goes into the limbo of forgetfulness which awaits good ideas that are not tried out at once. I like two of these pads for grocery lists, one kept as a replenishment list for staples or things which will be ordered with my semi-monthly order of canned


Three Trees . . . by Rembrandt


Rembrandt . . . *"Creator of the most renowned etched pictures that have ever been made"*
By Courtesy Cleveland Museum of Art

"Etch on Crystal? *Impossible!" said Rembrandt*

The great Rembrandt was fascinated by the art of etching. To him it was the perfect medium for expressing a subtle charm in fluent lines, unattainable by any other process. Versatile genius, Rembrandt experimented on many materials. *But he never learned the intimate secrets of etching on glass!*

Crystal etchings came years later; patiently developed by skilled Fostoria craftsmen. Following the Rembrandt methods, they adapted the etching process to fragile glass; introduced *new* crystal decorations of irresistible beauty.

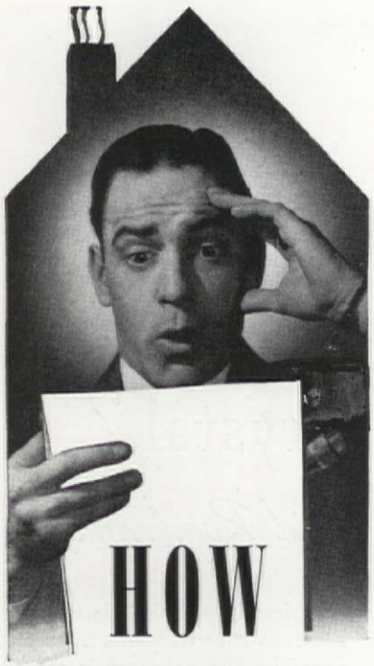
Today, Fostoria's "Master-Etchings" are truly the most exquisite and aristocratic of crystalwares; the most gracious of all decorative themes for modern settings.

For personal use, or as a gift, you will find every "Master-Etching" always exquisite but never expensive.

. . .

Pictured below is *Meadow Rose*, one of many *open stock* designs. All available in a complete assortment for *every* table service. For further information write for "Four Hundred Years from Master Etchers to *Master-Etchings*"; Brochure 38-D. Fostoria Glass Company, Moundsville, W. Va.





HOW MEN FAIL

TO PROTECT THEIR HOMES

One of our agents asked 35 typical home owners—home owners like you and your neighbors—if he could analyze their insurance policies. And he found, in the insurance coverages for these 35 homes, 157 mistakes—wasteful and dangerous errors such as improper coverages, unsigned policies, incorrect identifications, and unnecessary costs.

Think of it! More than 4 mistakes per home, any one of which could make a serious dent in the home owner's pocketbook or even take his home. Which proves one thing—you can't buy *proper* insurance without the help of a competent insurance agent. See any Employers' Group agent. Ask him to make an analysis of *your* insurance needs. Don't fail to protect your home.



FREE THIS BOOKLET WILL HELP YOU

Here is a handy, free booklet on "Insurance for" the Home". It tells you how to insure everything in the home — how to buy insurance at the lowest cost — how to avoid dangerous yet common mistakes. It will make it easier for you to protect your home—to make it safer, *more secure*. Send for this free booklet today.

The
EMPLOYERS' GROUP
110 MILK STREET, BOSTON, MASS.

Gentlemen: Send me without obligation, your new booklet "Insurance for the Home."

Name.....

Address.....

City.....*State*.....

goods, flour, sugar, etc., and the other pad for the daily list of fresh vegetables, meat, and breads. By having two pads it saves tearing off a sheet before you are ready in order to get at the one underneath. The pads are likewise convenient for laundry lists, shopping lists, and telephone pads.

Paper clips and rubber bands are frequently as scarce as though they were foreign importations, despite the fact they are almost as useful in the kitchen as at the desk. I prefer to pay utilities and other regular monthly bills by check, and a check fastened to the bill stub with a paper clip avoids the possibility of its being separated from the stub or overlooked in the envelope. The same is true of clippings which are to be enclosed in letters. In the kitchen, I use them for fastening the tops of paper bags or holding waxed paper wrappings, as well as for clipping together the elusive menus and recipes which I have cut from newspapers or magazines and want to try before adding to my card file. The uses of rubber bands are too familiar and too numerous to go into, although from the way most women hunt through a cabinet drawer or search the doorknobs for those which have been saved from drugstore packages and newspapers, it must not be generally realized that one can get generous bunches of them for a nickel.

The small desk sets which look like racks of tiny books are the answer to having clips, gummed labels (if people would only label stray bottles!) mending tape, key tags, and thumb tacks at hand in a compact form and at a cost of about fifty cents. Give one as a gift or a bridge prize and see how many reports of its usefulness you will have from someone who would never have thought to buy one for herself. The little gummed tags are as good for labeling jelly and canned fruit as for distinguishing between the bottles of eye lotion, formaldehyde for the kitchen waste pail, or carbon tetrachloride for quick cleaning of spots and collars—all of which are clear, colorless liquids, but with vastly different potentialities. The transparent mending tape will repair a torn book page and will reseal the letter you had to open to add a postscript or include a mentioned enclosure that was omitted. (While on the subject of sticky tape, I might confess that I am completely intrigued by the narrow cellulose tape which sticks without moistening and which comes in various decorative designs. It is the perfect answer for fastening the wrappings of oddly-shaped packages on which ribbons refuse to stay. Another useful member of the tape family is the plain gummed manila, which can be used for sealing boxes to be stored in the attic, for address labels on packages, and for reinforcing cardboard boxes of whose strength you are doubtful.) How many keys are there strung on a cord or hung on a nail some place in the house which you could not identify without a trial in practically every door? With the key tags at hand, labeling them is the work of but a few minutes, and the time and trouble saved later is considerable. Thumb tacks are not used so frequently as the other items of the desk set, as is true also of the little book of gummed reinforcements, but when you want either, practically nothing else will serve the purpose.

In how many homes have you seen long envelopes in which business papers can be mailed? It would seem a prevalent idea that nothing larger than four by six inches ever goes through the mail. Insurance policies and legal documents, of which every household is certain to have a few, require long envelopes and having them at the house is often the means of mailing them promptly, rather than postponing it until you can make a trip to town. Likewise, any bulky letter is better sent in a long enve' pe than contorted by foldings until it is likely to burst one of usual size. A small supply of business-size stationery (eight and a half by eleven inches) is a good purchase, too, so that if your husband wants to write a business letter at home, he doesn't have to put it on small stationery that makes him feel ridiculous and his letter look slightly so to the one who gets it. If you think back, you will probably recall having heard some man say, "Haven't we any decent-size stationery? I can't write on this little stuff!"

The mention of bulky letters brings up the convenience of a small postage scale. Haven't you often balanced a letter tentatively on your outstretched hand, wondering if one stamp would carry it or if it needed two? Knowing definitely how much postage it requires avoids the annoyance of having your letter returned about the time you thought it would be delivered, or the embarrassment of having the recipient pay the extra postage at the other end.

A box file, indexed (price about seventy-five cents), may be the means of saving several dollars and unlimited irritation by providing a central place in which to keep all receipts, important letters, and business papers. If you have ever hunted desperately for a receipt or a letter which you knew positively you had had, but on which you could not lay your hands when needed, you will agree that a file of this kind is of tremendous value.

[*Please turn to page 83*]

NEW HOUSING GUILD PLAN OF GREAT INTEREST TO HOME OWNERS

Johns-Manville Guild Dealers offer Complete Home Service in a Single "Package"

A new service solves an old problem. Fixing up an existing home, or putting up a new one, you no longer have to deal with many sources. Through the organization of the National Housing Guild, you can obtain any building job, from a small repair to a complete new home, almost as easily and conveniently as buying an automobile.

You get complete service and *all* the help you want from one source—your local Housing Guild with headquarters at the office of the Johns-Manville dealer in your community, an established organization.



Take the question of financing, for example. The Guild not only furnishes complete information on the lower costs, lower interest rates, made possible by the "new" National Housing Act; but actually arranges a source of financing for all kinds of building jobs.

And the Housing Guild is just as helpful on every other building problem, large or small—for it embraces *everybody* who can help you—architects, contractors, financing agencies, building-material manufacturers and dealers—all operating through one central headquarters.

In building or remodeling, remember you don't have to deal with each individual involved. Simply call your local Housing Guild dealer, and he, in co-operation with local contractors and architects, will arrange every detail of the job for you—with one price and with identified responsibility. Look for the Guild insignia.

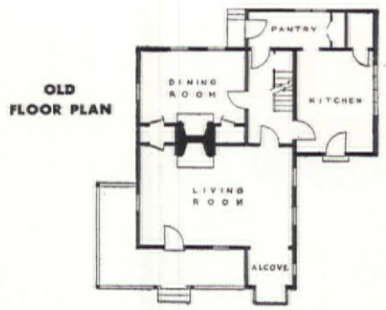


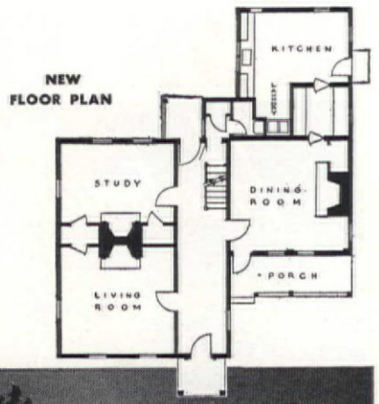
NATIONAL HOUSING GUILD

Sponsored by Johns-Manville

See opposite page









A LITTLE "Modernizing" CAN GO A LONG WAY

by Crawford Heath

The second of a series of articles on home remodeling sponsored by Johns-Manville

DOES that word, remodeling, conjure up the sight of the wrecking crew? Or the terrifying picture of bills and bills and bills? If it does, take heart.

Nowadays you can do a lot of *fixing up* with only a few simple structural changes. A fact strikingly illustrated by a new publication, "The Home Idea Book." And this book is the basis of an interesting prize contest recently announced by Johns-Manville (explained in box at right).

"The Home Idea Book" is a fascinating presentation of ideas, methods and materials deliberately designed to make remodeling almost entirely a building up—a superimposing, as it were, of a "new" home on an old one.

As an example of this kind of remodeling, study the "before" and "after" floor plans of the remodeled home illustrated above. Just see how simple were the structural changes necessary to effect a thoroughly modern arrangement of rooms.

And as for the new exterior, here is a prime example of how the old can be used as a "foundation," so to speak, for the new.

The roofing shingles and the siding shingles (J-M Asbestos) went on quickly and economically right over the old surfaces. They are fully as charming as old weathered-wood shingles; they will not rot or split; they are unaffected by ice or snow; they cannot burn—and, of course, they reduce maintenance to an absolute minimum.

In doing over the bathroom, in modernizing the kitchen, in creating an extra room in unused basement space—the same sound principle was followed—new materials went on right over existing surfaces with an appreciable saving in time, trouble and money.

While they were at it, this family insulated with J-M Rock Wool Home Insulation, thereby helping to prevent drafts, and reducing heating costs up to 30%. Summer temperatures, of course, are delightful; rooms are up to 15° cooler.

IF remodeling, or new building, is on your mind, you're probably full of questions. "How can I get hold of pictures of interesting houses? . . . Helpful floor plans? . . . What can I do to the exterior of my house? . . . How shall I redecorate the interior? . . . How work out charming, modern color schemes? . . . What about these new materials and new methods, that I've heard save so much time and trouble and money?"

Fortunately, the answers to most of these questions—the answers to just about every other question you can think of—are found in the new "Home Idea Book." A Johns-Manville publication, it represents one of the most interesting, authentic and helpful collections of modernization pictures and sketches, information and ideas, ever put between two covers.

The book is indispensable for the family planning to build or remodel. (A complete section discusses the financing of both remodeling and new-home construction. As you probably know, the "new" National Housing Act makes possible lower costs, lower interest rates than ever before.)

This Housing Guild Seal identifies Building Headquarters in your town. (See opposite page.)





J-M Asbestos Roofing Shingles: permanent, fireproof, maintenance-free.



J-M Home Insulation keeps homes cooler in summer, warmer in winter, saves fuel.



J-M Asbestos Siding Shingles: charm of weathered wood; but fire-, weather-, wear-proof.

WIN $10,000

(or one of 109 other prizes)

in J-M's "Better Homes for a Better America" Contest

1st Prize	$10,000	4th Prize	$500	7 to 10th Prizes	$25
2nd Prize	2,500	5th Prize	100	50 Prizes	10
3rd Prize	1,000	6th Prize	50	50 Prizes	5

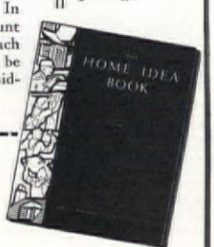
IN a program to promote and encourage the institution of the American home, Johns-Manville will award cash prizes totaling $15,000 for the 110 best letters of not over 250 words each on the subject, "What the word HOME means to me, and the three things I learned from 'The Home Idea Book' that appealed to me most for my home."

Further contest details in your copy of J-M "Home Idea Book."

Impartial judges will award prizes for the best letters on the basis of ideas selected, originality and practical judgment used. In the event of a tie, the full amount of the prize will be awarded to each tying contestant. Entries must be postmarked not later than midnight, July 20, 1938.

SEND FOR "HOME IDEA BOOK"

It contains dozens of stimulating ideas you will find helpful. 60 pages. Profusely illustrated. Send 10¢ for handling and postage.



MAIL COUPON

Johns-Manville, Dept. AH-5, 22 East 40th Street, N. Y. C. Send me "Home Idea Book." I enclose 10¢ to cover handling and postage. I am interested in the following: remodeling ☐; building ☐; Home Insulation ☐; Insulating Boards for extra rooms ☐; Asbestos Shingle roof ☐; Asbestos Siding Shingles ☐. In Canada, write to Canadian Johns-Manville Co., Ltd., Laird Drive, Toronto, Ont.

Name_____

Address

JOHNS-MANVILLE BUILDING MATERIALS

IRON FIREMAN



The Greatest Buy in Automatic Heating

Here is Iron Fireman's newest and greatest automatic coal burner at a record low price. The *De Luxe Heatmaker* sets a new standard for *quality*, for *performance* and for *value* in coal burner history. See the *Heatmaker* today at your nearest dealer.

Install in your Present Furnace . . The Iron Fireman *De Luxe Heatmaker* is engineered to give top-quality automatic heating when installed in any good solid fuel furnace or boiler. It will provide your home with mellow summer warmth all winter—and it will do the automatic firing job with real economy.

Helps Pay for Itself . . Less than 30c a day—$8.97 a month after small down payment—buys this almost human machine. And all during its long life it will pay you handsome dividends. The Iron Fireman *De Luxe Heatmaker* gives an amazing amount of luxurious automatic heat at low cost. Fuel costs less than hand-fired coal; *much less* than other automatic fuels.



SEE THE FIRE

You've never seen a fire like this before! Clean, bright and so efficient there's no smoke nuisance. Iron Fireman feeds the coal to the fire from *below*. Coal gases pass up through the fire and burn completely. Hand-firing dumps the coal on top, smothers the fire and wastes the combustible gases by releasing them *above* the firebed.



"Iron Fireman's Electrical Brain gives me an extra half hour's sleep every day. It wakes up before I do and warms the house by the time I get up. And it keeps the temperature right where I want it all day and all night. There's never a minute when it's not controlling the heat of the fire."



"The Volumeter Air Regulator supplies approximately 15 pounds of air for every pound of coal. That amount of air makes the most efficient fire. The Volumeter is on the job 24 hours a day, 'feeling' the condition of the firebed, and constantly metering out the right amount of air to the fire."



"The Easy-Flow Feed Worm is the strongest fuel conveyor ever built. Iron Fireman makes it by wrapping one bar of cold alloy steel around another, then welding them into a solid piece with a 'hot-temp' chrome-steel fire tip. And it's as smooth as glass."



NO COAL HANDLING with the *Coal Flow* model of the *Heatmaker*. Carries coal from bin to fire. No shoveling; you never even see the coal. Iron Fireman makes *Coal Flow* and Hopper models in a range of sizes for firing boilers developing up to 500 h.p. Anthracite models remove the ashes.

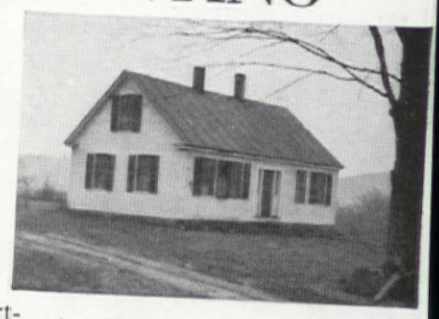
WRITE FOR PICTURE FOLDER

Free Picture Folder of the *De Luxe Heatmaker*. Write name and address on page margin and mail to Iron Fireman, 3051 W. 106th St., Cleveland. Factories: Portland, Oregon; Cleveland; Toronto. Dealers everywhere.

Iron Fireman
AUTOMATIC COAL FIRING

FARM HUNTING in NEW ENGLAND

RUTH COLLINS



An old Vermont farmhouse which was given a new roof to halt the ravages of weather. The indoor improvements were made slowly, as time and money allowed

TEN years of migratory apartment dwelling, followed by a change in occupation which enabled me to settle permanently in a location of my own choice: this, as much as my peasant ancestry and the vagrant smell of spring in the air, led me to the spring farm listings in the Sunday real estate sections of the big newspapers. My mind was made up; I was going to buy a farm.

A year ago and less I was a novice; today I don't yet own the farm, but I've taken the painful preliminary steps that can't be dodged. My first inspection of the papers yielded several agencies wanting to send me catalogues of farms and village homes they had for sale. I sent for five or six, descriptive of New England. In addition to the agencies, there was a three-line advertisement which seemed too all-inclusive to be taken seriously, yet it fastened itself firmly in my mind and simply couldn't be shaken out.

FOR SALE

"Old brick Colonial, 5 acres, fruit trees, spring water, three fireplaces, Dutch oven. Wicksville, Vermont. $500."

Within a week I had the agent's full description of the place, and it was perfect. Because he was seventy-five miles from the house, I could see it by making inquiries in the village, he said. When I asked where to get the key, he wrote that the owner had advised him that the house wasn't locked.

The Sunday I chose, accompanied by a friend, to visit this perfect prospect for a country place, was late in February. A bountiful spring thaw was opening all the ice-locked floodgates. As long as we stuck to the main

Many sins of commonplaceness have been committed against this house, but there is a beautifully paneled recessed doorway that has withstood changes



A new roof and a little care and foresight prevent this house from becoming a tumbledown ruin, during the time it is unoccupied





A rushing Green Mountain brook in back, a small country road in front. Paint and a few small repairs would accomplish miracles and give a setting for carefree summer living

AGAIN DEVOE CHEMISTS MAKE NEWS

NEW DEVOE "VELOUR FINISH" WALL PAINT!



PAINTERS are enthusiastic about Devoe's Velour Finish...say it goes on easier, doesn't leave brush-marks or streaks...holds a wet edge... won't "sag." As for "hiding power," they say it beats them all!

Hides Dark Surfaces More Easily ...Gives as much as 20% Greater Coverage to the Gallon...Comes in 20 Delicate Shades...Voted "Most Beautiful" by Nine Leading Interior Decorators



SCIENTIFIC SKILL makes Velour a great wall paint.

FROM THE WORLD'S most progressive paint laboratory—the ideal interior wall finish! It's smooth, sanitary, durable—delicately mixed in the year's smartest shades.

Compare Devoe's Velour Finish Wall Paint with the very best you've used before. Notice that it spreads more evenly—completely hides the old surface—and actually covers up to 20% more area with the same amount of paint!

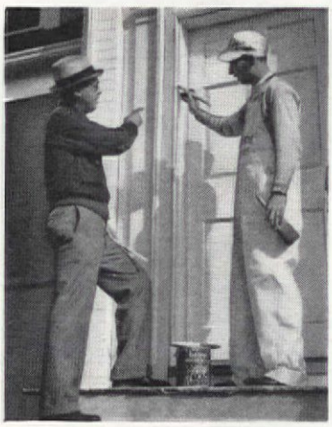
Those lovely "living room" tints were selected by 9 eminent decorators. Wash off fingerprints, soot, grease, as often as you like. Velour Finish remains fresh and lovely. Also available in Gloss and Semi-Gloss for bathroom and kitchen. Ask your Dealer for color card.

"You're Telling Me Devoe's Best!



PAINTING HOUSES IS MY BUSINESS—AND THEY ALL GET THE 2-COAT SYSTEM—JUST LIKE MINE!"

SAYS PERCY G. FOSTER, GENERAL CONTRACTOR, WESTFIELD, N. J.



Unbelievable!

...BUT IT'S TRUE—THIS BEAUTIFUL, LONG-LASTING PAINT COSTS YOU ONLY 1¼¢ A SQ. FT.

FOR ALL THE PAINT FOR BOTH COATS



ALL OVER AMERICA, home-owners say: "Devoe's 2-Coat System is great—has old-fashioned methods wiped off the map."

This is because the Devoe way calls for only *two special coats*—one to seal wood pores or cling to old paint surfaces—the other to resist destructive sun-rays and weather. Together, they cut paint costs up to 50%—give a better-looking finish that outlasts ordinary paints two to one.

Figure it out on your home. Only 1¼¢ a square foot for materials for both coats! A quicker, money-saving, labor-saving paint job! Your Devoe Dealer has the facts. If he is not listed in your Classified Telephone Directory, mail coupon placed below.

EMPLOY A REPUTABLE PAINTER—SPECIFY THE DEVOE 2-COAT SYSTEM

DEVOE PAINTS



LOOK FOR THIS SIGN

FREE BOOK ON PAINTING YOUR HOME

DEVOE & RAYNOLDS CO., INC., 1 W. 47th St., N. Y. C.

Send me your free, illustrated book on paint problems. When to paint—What are the best colors—How to cut costs—arrange financing. Send today.

Name_____ 8-All

Address_____

City_____ State_____

THE LUMBER DEALER SAYS...



"Build it out of DOUGLAS FIR PLYWOOD and whistle while you work!"

PLYWOOD is not a substitute for lumber —it's *real lumber* ingeniously *improved* by man — yet a dollar will buy more plywood than a dollar's worth of any practical substitute material.

Douglas Fir Plywood comes in big clean panels, 4 feet wide and 8 feet long, or almost any size you need. It is made of three or more thin sheets of select Douglas Fir laid crosswise and bonded together under great pressure with glues stronger than the wood itself.

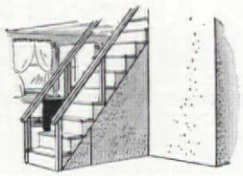
You can saw it as easily as the natural wood, and you can nail it close to the edges without splitting. It's even sandpapered to a silky finish!

Douglas Fir Plywood is the same material that architects, engineers, contractors, boatmakers and all kinds of industries have found indispensable for a thousand purposes.

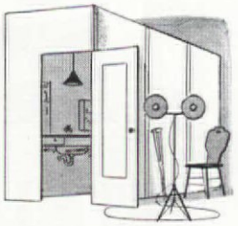
Every lumber dealer carries Douglas Fir Plywood. It's lower-priced than any other building material half as good — the wallboard grade, for example, costs only 4 to 7 cents a square foot at retail, depending on quantity and freight. There is a suitable grade for every use — and the lumber dealer would rather sell plywood than anything else because it's so satisfactory.



Plywood makes a quick and easy job of sheathing and subflooring—and saves up to 40% in labor and material!



Trim up the basement—turn gloomy, cobwebby corners into clean walls with big easy-to-handle panels of plywood.



Here's a workmanlike darkroom for camera fans. Build it yourself with a few panels of Douglas Fir Plywood.

INFORMATION—Douglas Fir Plywood can be obtained in special grades for any industrial and building need, including hot-pressed resin-bonded plywood developed for permanent exterior exposures. A thoroughly equipped Technical Division offers cooperation to manufacturers, industrial managers, architects, engineers and others, in adapting Douglas Fir Plywood to special problems and recommending the proper types and grades to produce the utmost serviceability and economy. Address DOUGLAS FIR PLYWOOD ASSOCIATION, Tacoma Building, Tacoma, Wash.

DOUGLAS FIR PLYWOOD

Real Lumber

MADE LARGER, LIGHTER SPLIT-PROOF STRONGER





A small Cape Cod cottage, commanding a magnificent view of southern Vermont hills. Surely in no other state besides Vermont are HL hinges so plentiful that they can adorn even hen houses!

highway, going was wet but firm. Some twenty miles from the village we left this route, and after unsuccessfully assaulting three separate and different secondary routes which looked passable, we started down a running brook, which a native assured us was a road in dryer times. And if it were passable, a fact on which he could not bring himself to venture an opinion, it would presently lead, provided we took the proper forks each time, to a village only five miles from where we wanted to go. We could find out there if we could go on. Yes, the stage went through with the mail. No, he hadn't been over it. . . .

In some places, two feet of packed snow was breaking up under our wheels. Water ran over this, pouring from every higher place, pell-mell for the main streams, to a depth of a foot and more. Once we came to a halt at the brink of a miniature canyon, rushing with flood water. We couldn't have gone back, so I swallowed, and shifted to low. Some south slopes offered interesting experiments in negotiating soapsuds. Luckily our route led in a direction that made most of these down, not up. Three hours later, as the sun was sinking behind wet hills, we slithered through the last half mile of the worst driving I had ever done.

Crossing the stone bridge, ac-



A farmhouse well located and accessible to an all-weather road. Inside, the low ceilings and white woodwork give a "lived-in" feeling; outside are the stone terraced hillside and the fine old sugar maples



A well-preserved brick farmhouse with five fireplaces and a Dutch oven. Interesting window treatment. The stone fences and maples tie it to its hillside site



There, where hill and sky met, stood the house. The snug steel roof drew down to hood the doorway and lovingly overhang the many paned windows



To homeowners who need screens

BUY BRONZE!

Screens of Anaconda Bronze last far longer... save you money every year

SCREENS of *bronze* (strengthened copper) can never rust... retain their strength indefinitely. Their cost is so little more that it's folly to get the temporary, rusting kind.

But be sure that your bronze screen cloth is *standard weight.* Then you will get the long, expense-free service you expect from bronze. Standard bronze screening, woven 16 meshes to the inch, weighs at least 15 lbs. per 100 sq. ft.

We do not make screening, but furnish Anaconda Bronze Wire to leading manufacturers of bronze screen cloth. Write us for interesting FREE booklet A-1. 38139A

SCREENS OF *Anaconda* Bronze

THE AMERICAN BRASS CO.
General Offices: Waterbury, Conn.



In a three-foot square, or less, right now in your present home, you can have a Weisway Cabinet Shower and enjoy the added livability of an extra bath. Easily, quickly installed, in old or new homes, without special treatment of building walls or floor, Weisways are *guaranteed permanently leakproof.* Complete with showerhead, valves and drain. Vitreous porcelain, non-slip floor, safe, sanitary, permanent. Models for all types of homes. Make that odd corner an extra bath.

MAIL COUPON now for details.

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HENRY WEIS MANUFACTURING CO. (Estab. 1876)
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cording to directions, and turning to the left, we looked up, and there, where hill and sky met, stood the house! Red brick with green blinds. The snug steel roof drew down to hood the doorway and lovingly overhang the windows. A fat central chimney; one sentinel pine tree, harp for all winds and murmuring companion for many nights alone. This was my dream, but it was better than that, it was dream and truth all in one. The law of averages didn't allow such success on the first attempt. It was pure luck.

What happy hours I'd spend here. I knew just how every piece of furniture would be placed; how warmly the sun would slant through my windows hung with yellow corduroy. Warm tones of books on open shelves, hooked rugs, and certainly the Boston rocker I had always longed for.

The narrow, slippery hill road was nothing to ascend after what we'd been over. I was momentarily dashed to find that of the two houses at the top of this road, mine was one, and the other was a squatter shanty. Before we came to a full stop, slattern faces pressed the windows across the way. I discounted this by noting that my house sat back fifty yards, and up, overlooking the village and the winding silver river.

As I approached a level with the front door, it seemed to sag a bit to the left. The tattered remains of a green curtain sucked disconsolately against one broken window. But the lovely pine, sheltering one end of the house, was worth the whole price. Even now, all the people who had lived and loved here were whispering up in the restless boughs; whispering a hope that here was someone who had come to love and take care of their house.

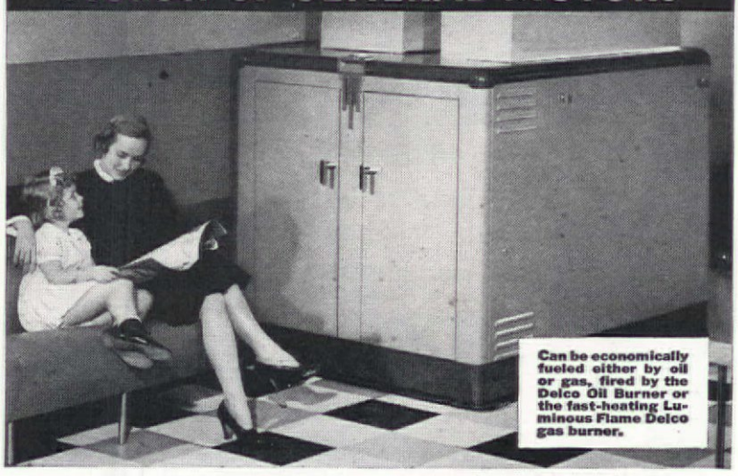
Stumbling through a three-foot drift, I grasped the door knob. With a firm hold I pulled myself up out of the snow, hardly noticing that I was soaked to the waist. Securing a balance, I turned the knob and pushed. Nothing happened. Yes, the door did favor the left at the top, more than a little. It didn't need a key. The snowbank received me again, and eventually I arrived at the back entrance, through which I walked, as it strangely lacked any kind of door at all. A moment before all had been well, now suddenly I was a little drunk, for as I walked through the four downstairs rooms and entrance hall, the floor seemed to rise to meet me, then fall away again. Peeled wallpaper, straw, plastering, birds' nests, and filth lay deep on the floor. The cellar door was a rectangle of chilling blackness, pierced by a trickling sound—undoubtedly the running spring water mentioned by the agent.



CONDITIONED AIR HEAT is The Thing Today!

the DELCO CONDITIONAIR

Product of GENERAL MOTORS



A single, simple system automatically heats, humidifies, filters, circulates healthful air throughout your home.

The Delco Conditionair, built and backed by General Motors, is far more than an ordinary heating plant. Certain principles of automatic operation developed by Delco engineers enable this compact, single system to heat, humidify, filter and circulate air throughout the house at a cost no higher than that of many other systems which merely heat.

Furthermore you can also provide for the later addition of equipment for *summer cooling,* operating through the same system. The Delco Conditionair gives you all the healthful comforts of the latest form of heating and conditioning of air. And it keeps your home abreast of the times... enhances its value for years to come.

If you are building or planning a new home you will want to know the facts about this simple winter air conditioning system built by General Motors. This coupon brings you the whole remarkable story.

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Your nearby Delco-Frigidaire dealer is Headquarters for all automatic heating and air conditioning problems. He offers you a survey and analysis of your heating problem, *free of charge or obligation.* He can advise you impartially because Delco Heating Products also include:

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The DELCO AUTOMATIC STEAM or HOT WATER FURNACES
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CONDITIONING DIVISION, GENERAL MOTORS SALES CORPORATION, DAYTON, OHIO

AUTOMATIC HEATING, COOLING AND AIR CONDITIONING EQUIPMENT

MAIL COUPON TODAY! Please send me complete information about ☐ Delco Conditionair. ☐ Delco Oil Burner. ☐ Delco Stoker. ☐ Delco Automatic Furnace. ☐ Delco Water Heater.

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*TRADEMARKS
© 1938 Oneida Ltd. Mfrs.

Misgivings rose within me as I mounted the decaying stairs. A cold wind clutched my throat, sparrows flapped frantically past, and gaining the top, I stood a long moment looking out one end of the attic into daylight roughly two yards square. Even as I finally turned sadly back down the stairs, a brick, encouraged by my footsteps fell out of the wall and joined its erstwhile fellows that had preceded it to the heap below. Rotting beams sagged toward that end, and I had to admit that the house really consisted of a pine tree and a view. Going down the hill to the car I reflected bitterly against an agent who had cautioned:

"Bear in mind that any house looks bare and not at its best when it is empty and the snow is on the ground."

Some sage has voiced the opinion that the human breast is the hotbed of hope. After the Wicksville tragedy, I thought my hopes were blighted, but spring came on and with it the coaxing warmth of sunshine, luring me out of doors. This time I got down to business, first having an understanding with myself that I would not set my heart on any one place until I had investigated it from all angles.

Now the State Department of Conservation in Vermont discourages the most delightful way of shopping for a summer home, that of driving around over inviting back roads in the hope of finding, by chance, the house of your dreams, sagging a bit perhaps, badly in need of paint, likely as not the nailheads pulled by frost, but with those sterling qualities that defy time and neglect to erase, still clinging to it. The state encourages you and me and my artist cousin in Jersey to seek the aid and advice of a licensed real estate broker. I've tried both ways, and each has its advantages.

THE broker has his finger on the pulse of the community and he will save you time, if your time is limited. He has a wealth of local data in his mind that would take you days and even weeks to discover, if you ever did. Natives are seldom cordial to strangers, even strangers with the best of references. One real estate man saved me from attempting to buy a little red brick house, which looked quite modest.

"No need to go there," he said, shaking his head. "I had one lady who set her heart on that, and she went up to see them, in spite of me. She found that money couldn't buy it, not any amount of money. And she had plenty." In Vermont it is extremely evident that money is secondary to convictions.

Tourists who pass through the state without spending much tim among these hill people form th regrettable impression that the are hard like their hills; that the are ingrown and self-centered out for the dollar one has t spend, with scarcely a "than you" after one has spent it. Upo fuller acquaintance a fair-minde person feels he must make repara tion for so gross a wrong. Let th rank of them be what they may I know of two who have a sens of humor.

ON ONE of our trips with a rea estate broker, we passed a sweet old-fashioned home display ing a prominent "For Sale" sign Our agent smiled but kept on driv ing when we clamored to stop, then settled down to tell us the story of Porgy and Sonny, two bach elor brothers who had lived there for years. The sign was only a lure to entice strangers to stop and dicker, thus furnishing the brothers richer conversational ma terial than the meager local sup ply afforded. After lengthy at tempts to talk business, the pro spective customer always found himself inexplicably on the sub ject of politics, the latest murder trial, which had preceded him to the backroads via the radio, or a résumé of what he had seen up to now, in the way of real estate. Finally perceiving that he was wasting his time, there followed the complicated business of civilly extricating himself from an abor tive situation, a process usually accompanied in the last stages by grating of gears, a sudden lurch, and a spray of gravel. My private opinion is that had he looked back, he would have seen Porgy and Sonny hanging over the neat picket fence, tongues in cheeks.

The agent of the right type can save you time and make your path more direct to the house of your ultimate choice. But, as in any other situation, one must use his own judgment and not put his whole trust in a liaison officer.

When the floods were raging along all the streams and low lands in March, I found a real estate man who described a house he had for sale which seemed to be exactly what I was searching for. Because of the high water I could not see it, and it was three or four months later, in early summer, when I went to see him again. This time we went to see the house, which proved to be as desirable as I had hoped it would be. Charming in setting com manding a magnificent view of southern Vermont hills, authentic in type, a small Cape Cod house dwarfed still more by giant sugar maples. It sat back from a quaint country crossroad, with a sub stantial air of well-bred reserve. My heart was captured before I had looked further at the five acres of straggly orchard that

"26 years -and no sign of wear!"



Could you look at your bathtub or sink – and write a letter as interesting as this?



"WE HAVE LIVED in the same private house for 26 years," writes Mrs. H. E. Parry of New York City . . . "The bathtub, the basin and the kitchen sink were put in new when we bought the house . . .

"For more than a quarter of a century they have been cleaned and scrubbed by an assortment of cleaning women, good, bad and indifferent . . .

"They have been given a 'lick and promise' by youngsters in a hurry . . . by menfolks to whom household jobs are a plague . . .

HER SECRET

"But today—the bathtub, the basin and the kitchen sink are as white, as shining, as unmarred as the day the plumber finished putting them in. The reason, of course, is Bon Ami. For year in and year out no matter who was doing the cleaning, the cleanser was Bon Ami."

☆ ☆ ☆

Saves time

Do you realize that Bon Ami not only cleans quickly, thoroughly — but *polishes as it cleans and rinses away easily, completely, too?*

Saves porcelain

Do you realize that Bon Ami does not make scratches that catch dirt? As a result, it keeps sinks and bathtubs easy to clean!

Saves hands

Do you realize that Bon Ami leaves your hands soft, white? Try Bon Ami. See how quick, thorough and safe a cleanser can be.

Copr. 1938, The Bon Ami Co.

Bon Ami



"hasn't scratched yet!"

Bring your whole room into harmony —with a *Personal-ized** floor



How perfectly the graceful scroll design in this Personal-ized Floor accents the period style of the room! Inexpensive, it is easily made with ready-cut Sealex Insets. Discs, Leaves and Crescents are set in "Claret Red" Adhesive Sealex Linoleum. There are scores of Sealex Insets with which you can Personal-ize your new Sealex Floor at low cost, to bring any room into harmony! Your Sealex dealer has many Personal-ized floor suggestions to help you. Also send 10c for our new, illustrated book, "Match your Rooms to your Personality," Congoleum-Nairn Inc., Box 18, Kearny, N. J.

* Trademark Registered, U. S. Pat. Off., Congoleum-Nairn Inc.



Some of the many Sealex Insets provided for Personal-ized Floors...In the bedroom, "White" Disc, Leaf and Crescent Insets are set in "Claret Red," Adhesive Sealex, A7208. On the walls, "Rose Agate," a harmonizing pattern in Sealex Wall Linoleum—stainproof, washable and permanent.

ADHESIVE SEALEX LINOLEUM

TRADEMARK REGISTERED

Save money with this modern, improved linoleum

It costs surprisingly little to Personal-ize floors of Adhesive Sealex Linoleum. But equally surprising is the saving on the linoleum itself!

The usual installed cost is often reduced as much as one-fifth. For this patented* linoleum comes with adhesive already on the back, applied at the factory.

Adhesive Sealex saves work, too! Perfectly smooth, it is sanitary and dirt resistant. Much easier to clean. A practical as well as a beautiful floor! See your dealer.

* Pat. No. 1,970,503

accompanied it. When I looked at that I knew it had to be mine.

Changes and restorative measures already surged through my mind: work for the orchard, shingles and whitewash for the face of the house, paint for the clapboards, and the tiny panes put back in all the windows to match the two or three which had escaped replacement. I was occupied with these and many other loving gestures of possession when the agent's voice broke through my reverie. The trader in my nature humorously asserted itself to inquire.

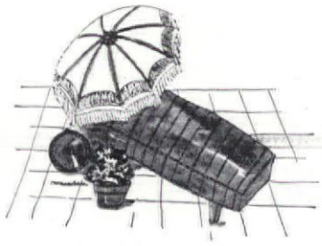
"Has the price come down since I saw you last?" But the humor quickly faded when he answered,

"No, as a matter of fact it has gone up just five hundred dollars." After that I hadn't the courage to mention the amount I would be able to pay in cash, but merely thanked him absently and said something vague about seeing him again. I haven't seen him, but when summer was past I did see the house standing lonely and deserted, still in the same state of disrepair. Of all the houses I looked at I loved that house most, and I am going back in the winter and make him an offer of the amount he originally asked. All real estate is highly seasonable, but I believe farms, especially farms to be used as summer homes, are the most affected by seasonal influences.

From the prospective owner's point of view, the time to buy is in the fall or winter, when as one real estate man put it, "You wish somebody would drop in just to relieve the monotony."

In the summer they are all so busy that the person looking for a small, inexpensive place is likely to get scant attention, and scraps of left-over time. By buying off-season, one can often save enough to make the most needed repairs. And in a house in the lower price range there are always many crying needs, if, indeed, a person is lucky enough to find such a house in repairable condition.

The summer home trend in New England seems at the moment to be most active in Vermont, and it is natural that the best bargains will be sold first. There is a tendency to price an old house beyond its value to a prospective owner. From year to year a reduction is made in the hope of selling, but if the house is vacant, the value decreases in sharper proportion than the price, and the day comes when it is no longer fit to reclaim. Many are the houses with delicate spindle stairs, old fireplaces, and Dutch ovens that stand with doors open and broken panes blankly staring, with scant hopes of ever being homes again.



Inside, if you care to cross the threshold, wide pine boards are littered with plaster. In the ceiling, lath and mortar are exposed. There are wasps' nests in the corners and the floors are bucked by rain and melting snow. All so preventable, but the owners are not able to repair, and stubbornly refuse to sell. I know of one man who has such a house that has been vacant for twenty years. It is the only dwelling on a two-hundred-acre tract, and he will not separate land and house, hoping to sell the two together. The past spring's thaws have put it beyond the pale of repairing. One more ghost of old New England, it must hope for more rapid disintegration, until time will erase its very existence.

Hunting without a guide

I might say that farm hunting without a guide is more fun but less productive of results. That will-o'-the-wisp, the perfect place, beckons ahead, always out of reach. There are many diversions by the way to turn the day into a picnic. Rushing roadside streams, with water jumping and glinting in the sunlight, invite loitering. We bought cheese and crackers and milk and fruit at a cross-roads store and feasted along a stream like that. Feasted and talked and daydreamed, until the afternoon had slipped away.

One day we did find a house, a deserted place near Plymouth Corners. Large and rambling, it looked in one direction on the comfortable bosom of a meadow; on the other toward an apple orchard. Across the road the barn was bursting with hay, a Sabbath stillness warm upon it. Reply to our inquiry disclosed that the acres as well as the house were rambling, two hundred and more, although the guide at the Corners added, "Many acres do not mean many dollars. And taxes are low."

Chosen from these farms I expect to own a home eventually of which I will be proud. Achieving that ownership has not proved the easy matter I once imagined, but the difficulties and delays will double my pride and satisfaction. I can see it now, sitting on a hill, overhung by sugar maples. Perhaps there is a row of late tomatoes sunning on the kitchen sill. Of course the house is white. To the true New Englander there is only one house paint and that is white. And so it will be with me.



SMART SUMMER ENTERTAINING

DEMANDS THE STYLE AND COMFORT OF HEYWOOD STICK

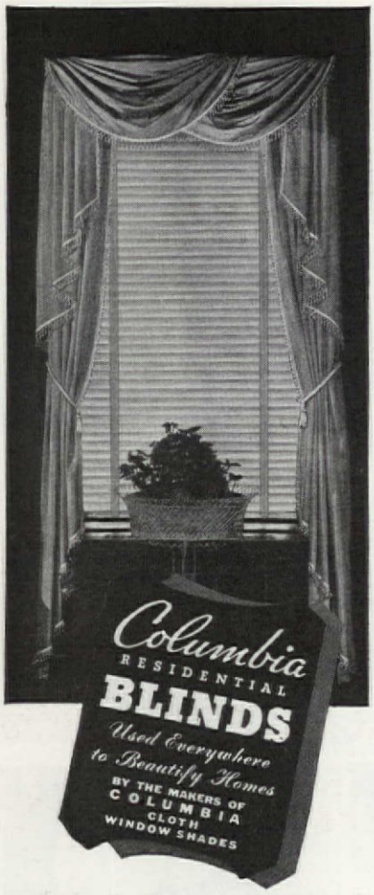
Rattan

HEYWOOD-WAKEFIELD STICK RATTAN FURNITURE makes it easy for you to create delightful Summer settings for your sunroom, porch, patio, or terrace. This lovely furniture places at your command, colorful, interesting, practical pieces which will lend an air of charm, style, and comfort to your Summer entertaining. It's now on display at many of the better stores.



● *Send for free leaflet showing many of the Heywood-Wakefield Stick Rattan designs. Simply address Dept. R-5, Heywood-Wakefield Company, Gardner, Mass.*

HEYWOOD-WAKEFIELD
GARDNER, MASSACHUSETTS
FINE FURNITURE SINCE 1826



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VENETIAN BLINDS

Assure Extra Satisfaction

WITH the newly added improvements of the Columbia Residential Venetian BLIND, you may give to your windows that extra elegance which only Columbia BLINDS can assure—the BLIND that comes in charming color combinations to blend with every decorative scheme. The BLIND that is tailored and individually made to fit your windows snugly.

You may have either the Enclosed Head or conventional type Residential BLIND. The former hides all mechanism and requires no valance. This in combination with the automatic stop and smooth action tilt for regulating sun and air currents, gives a permanent investment in BLIND value.

Write for new "Booklet on Blinds" and the name of your nearest Authorized Dealer.

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THE COLUMBIA MILLS, Inc.
225 Fifth Avenue, New York

Please send me your "Book on Blinds" and the name of an Authorized Dealer.

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Rejuvenating a house of yesterday

LAURA MENGERT HUGLEY

WE LIKE old houses. We like them for their simplicity of design and for their feeling of gracious living. But chiefly we like them for their many evidences of having sheltered life; for their memoranda about the times and the customs through which they have stood, and for the secrets about living which they might reveal, but about which they maintain a dignified reticence.

We are not troubled by the slightly uneven floors of old houses, provided the floors are sturdy; nor are we worried if the plastering of walls and ceiling is uneven here and there, provided it is firm. For these are marks of respectable old age as are the character lines, otherwise known as wrinkles, on the faces of people who are long past the flush of youth. We would not care to remove such character lines from an old house any more than we would wish to have our faces lifted—now or a few years later.

Feeling as we do, we have for years found extreme pleasure in reading accounts about the rejuvenation of old dwellings, and in studying the "before and after" illustrations which show what has been accomplished. We have spent hours in imagining the transformation of an old house, and in doing so we have contemplated not only its outward and visible aspects but, through them, its inner character which made it what it was.

But after a time the reading of such accounts, letting our imagination take wing, or even looking on where work was in progress, was not enough for us. We wanted to have a hand in such an achievement.

In the meantime life in a metropolis was beginning to pall on us. We began to dream dreams and see visions of escape—escape to a small town. We would select our town carefully, we thought. It must be an old town, one that had traditions and treasured them, one that respected its old houses. We wanted to live in an old house and we still cherished the hope that we might rescue such a dwelling from sinking into a decay and an oblivion which it did not deserve. With these ideas in mind we carefully treasured for future reference all copies of THE AMERICAN HOME and other magazines in which we had found articles dealing with the restoration of old houses.

Formula for

CHEERFUL SUNROOMS



SOUTHERN EXPOSURE

plus

WHITNEY *Maple*

COMFORT *is the prime requirement in a sunroom.* . . . For this reason WHITNEY Maple furniture is built with No-Sag basic spring construction. This provides a free-riding platform on which the extra deep spring-cushions, padded with fluffy white cotton felt, shape themselves for maximum comfort to each user. . . . The soft, form-fit backs are constructed at the proper pitch for natural sitting.



WHITNEY Maple sunroom furniture is of all hardwood construction reinforced with glued-and-screwed corner blocks. High-test India webbing is used in the backs, and the best quality of materials in the internal construction. WHITNEY sunroom furniture is durable. It will stand hard usage and retain its good looks.

A sunroom must have color. . . . The clear WHITNEY finish reveals the beautiful maple grain and suggests the warm color of aged wood. It offers the perfect complement to the gay fabrics that make a sunroom attractive. The WHITNEY line of cover fabrics includes a wide variety of cheery homespuns and linens especially suited to use in the sunroom.

Good design is important. . . . Crude or tricky styles should be avoided. The refined, graceful lines and tailored upholstering of WHITNEY sunroom furniture are in keeping with the modern spirit and yet retain Colonial simplicity.

Prices of pieces illustrated above. Covers extra.

Top: 3785 wagon-seat chair, $54.60
3786 wagon-seat sofa, $90.00

Middle: 3705 chair, $43.10; 3704½ love seat, $56.30; 3704 sofa, $84.10

W. F. WHITNEY COMPANY, INC. A-638
South Ashburnham, Mass.
Gentlemen: I enclose 10c for which please send me a copy of the color-illustrated booklet: "How to Furnish Any Room with Whitney Maple."

NAME_____

ADDRESS_____

CITY_____ STATE_____

Among our files was one picture which we liked more than all the others: the picture on page 30 of the August 1936 number of THE AMERICAN HOME showing a fireplace and bookshelves which seemed perfect to us. True, the article accompanying that picture had nothing to do with house restoration. Its subject was that of house decoration. Nevertheless we treasured the picture as our ideal of a book room which we might some time have.

We were agog with excitement when we selected Somerset, Ohio, as our future home. It is all that we had hoped for in a small town; for it is largely made up of old houses, and it is steeped in social and historical tradition.

Here one may see the cottage in which General Philip H. Sheridan passed his boyhood days. Here, too, is the house (fashioned after a model in Godey's Lady's Book) which the General built for his father and mother after fame and fortune had come to him. Our hearts leaped up when we saw the house nestled under a towering oak and we wished that we might live there. But it was already tenanted by people who appreciated its charm, so our wish was futile. Besides, we still had our long-time desire of taking a house that needed restoring. This one did not.

We sauntered through the streets searching eagerly for what was to be our future home. There were few houses available, for this is a town of home owners. But presently on a side street we came upon a little red brick, one-story structure, trimmed in white, and set in an enormous yard. It had an unkempt appearance, and yet it had a certain dignity, as though it had seen and might yet see better days.

We made inquiries and learned that the house was well over a hundred years old, and that it was part of an estate left by a man who for thirty years had conducted the newspaper of which we recently had taken possession. The house had been his cherished home, and the garden and orchard surrounding it had once flourished at his touch. But he had been gone from this earth for some years before we came to Somerset; and for as long a time the house had been tenanted by one family or another for brief periods. And during these periods little had been done to repair the marks which time and usage inevitably leave upon any dwelling.

The administrator of the estate deplored the decadence into which the house had fallen. Tenants had a way of leaving after a year or so, he remarked; and the place could not be sold until some minor children came of age which would not be for another decade.

CLEAN HOUSE THIS NEW EASY WAY



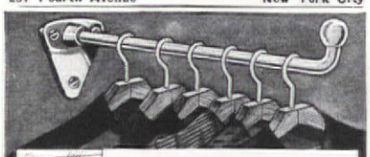
SOOT and dirt disappear like magic when you wash windows, woodwork and walls with the new Du Pont Sponge. It makes almost *all* household cleaning chores easier. Amazingly soft when wet...it floats...holds twenty times its weight in water...can be sterilized by boiling. Get three: one for housecleaning, one for bathing, one for car-washing. Four sizes, (25c to $1.10) at drug, hardware, automotive and department stores.

APPROVED BY GOOD HOUSEKEEPING INSTITUTE



A wonderful way to preserve all the delicious new recipes you like. They are kept fresh and clean, right on tap for instant use. It is simple, practical, inexpensive. A postcard will bring full details.

THE AMERICAN HOME
251 Fourth Avenue New York City



S-T-R-E-T-C-H YOUR CLOSET SPACE WITH K-VENIENCE GARMENT BRACKETS

Six to ten garments fit where one formerly hung. This is but one of 38 K-Veniences to hold dresses, shoes, hats, ties, trousers, etc., neatly in order, quickly accessible. K-Veniences keep wearing apparel looking better, save dollars in cleaning, pressing bills. Inexpensive, easily attached.

Send now for FREE CATALOG—shows HOW TO DOUBLE CLOSET CAPACITY

At leading Dept. and Hardware Stores

KNAPE & VOGT MANUFACTURING COMPANY
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HOW TO PAINT

FREE—1938 edition of "How to Paint." Every paint question answered. Used in hundreds of manual training schools and colleges. Drop us a card today asking for booklet 62 A 686.

Sears, Roebuck and Co.—Chicago

LUCKY NAME PLATE FOR CANARY CAGE FREE



Handsome Good Luck Charm, in colors. Lettered with your Canary's name. Fastens easily on side of cage. Simply mail box top from French's Bird Seed or French's Bird Gravel and Canary's name to:

R. T. French Co., 2269 Mustard St., Rochester, N.Y.

But as the house stood, he was sure that we would not be interested in it. The estate had another house, though, a new one, modern in every respect. He would rent it to us.

We went to look at the modern house—inspected its furnace, its tiled bathroom, its ample closets, its large living room with its pressed brick fireplace (in which was recessed a modern gas stove), its numerous gadgets of various kinds. We realized that here were both comfort and convenience. But we decided against it. It was too new, too shiny. We had come to an old town with age-old traditions. We wanted to live in an old house.

The administrator regarded us with incredulity. We were adamant. And we suggested that we would lease the old house for a period of time long enough to make worth while some necessary repairs and improvements. After we had discussed the matter for a time, the administrator admitted that he was really as sentimental as we; and that nothing would give him greater pleasure than to see the little brick house restored to its erstwhile dignity and charm. He would bargain with us.

Our first visit to the house had been, perforce, hasty and superficial, and we had noted only the size and arrangement of the rooms, and with them we were immensely pleased. But since the house was at the time occupied, we had forborne to examine it closely, and to appraise its assets and liabilities. In due time we made a real inspection and this time we were appalled by the preponderance of liabilities over assets.

The assets were these: Six large rooms, airy and well lighted, with high ceilings; though the house is a one-story structure, the interior does not suggest a cottage. The two front rooms, which in the early days had been respectively sitting room and parlor, are separated from each other by a wide hall which ends rather abruptly, down a step, in the dining room. (We confess to a weakness for a low step from one room to another.) The hall might be considered a part of the parlor, for at some time or other a wide opening had been cut into the wall that separates them, so that once inside the parlor, one has the feeling that the hall is definitely a part of that room. Back of the sitting room across the hall are two bedrooms, one adjoining and back of the other. The back bedroom was what was once known as a "kitchen bedroom" for it opened directly into the kitchen. Perhaps in the early days this bedroom was a favorite sleeping place because of the warmth it drew from the kitchen.



New WALLPAPER SENSATION!

Paint-Coated..Scrubbable as Tile!

DULL FINISH



Tiny fingerprints, radiator smudge, soot, grease—practically any kind of stain—can be washed off DURAY Wallpaper as easily as washing tile! That's why mothers—and everybody—are hailing this sensational new paint-coated wallpaper that keeps new-looking for years with soap and water!

No other wallpaper is made like DURAY. First it is painted with the equivalent of two coats of baked-on dull-coat enamel. Over this surface, the pattern is printed in washable lacquer-type inks. It is actually paint-in-rolls . . . combining the stain-resistance and washability of paint with the smart patterns and rich dull velvety finish of finest wallpaper. That's why DURAY is more than washable—it's SCRUBBABLE! You can actually scrub it with a brush, and soap and water, without "fuzzing."

You'll love DURAY's appearance, and you'll appreciate DURAY's economy, because it keeps new and fresh-looking for years. See the new 1938 DURAY line . . . styled by leading American designers, and moderately priced . . . at decorators, wallpaper dealers and leading department stores.



A glimpse of two of the 150 smart patterns available in DURAY.

NO MORE STAINS



At wear-points, dirt, smudge, grease can't stain it—wash off DURAY's dull finish paint-coated surface with soap and water.

NO MORE MARKS



Fingerprints, pencil marks, etc. wash off in a jiffy. Leave no traces—no streaks, no fuzz, no watermarks.

DURAY

The Paint-Coated Wallpaper

SCRUBBABLE AS TILE

Send for FREE SAMPLES

Write **CLOPAY CORP., 1309 Exeter St., Cincinnati, Ohio,** and we will send you free samples of the new 1938 DURAY patterns, and give you the name of the nearest dealer. Just clip off this corner, write your name and address on margin, and paste on a postcard.



REACH FOR A SCOTTOWEL —AND SAVE 6 HORRID JOBS!



CLEANING UP AFTER FATHER Surround him with ScotTowels and you won't have to scrub up paint.

• PUT UP a roll of soft, immaculate ScotTowels in the kitchen, in the bathroom, in the laundry, the garage. They'll save you six TIMES 6 horrid jobs. Also time. Also your sensibilities.

ScotTowels are so soft, so strong, so stretchy, one does the work of TWO ordinary towels. *Less than a penny a dozen!*



SCOOPING TRASH FROM THE SINK! Do it with a ScotTowel and your fingers never need touch the mess at all.



SCRUBBING OUT KITCHEN CLOTHS. Use fresh ScotTowels instead. Save hours, your looks, your disposition.



FOR THE SCRAPS! Peel your vegetables on a ScotTowel. Afterwards, you don't need to use your hands on the scraps at all.



SWABBING UP "SPILLS." When accidents happen, just reach for a ScotTowel.



I'LL DO YOUR DIRTY WORK FOR 3 WHOLE MONTHS FOR $1



SEND FOR 3 MONTHS' SUPPLY

Scott Paper Co., Chester, Pa.
If your dealer doesn't sell ScotTowels, send $1 (money or stamps) and you will receive postage paid: *6 rolls of ScotTowels and 1 enameled fixture or send 50¢ for two rolls and 1 fixture.* Check color of fixture desired: ☐ ivory ☐ pale green.

Name_____

Address_____

Dealer's Name and Address_____ A-5-38

This offer applies only to the U. S. and its insular possessions



This is the book room inspired by the picture in the August, 1936, issue of "The American Home." The fireplace had long been closed and the bookshelves were formerly unsightly wall cupboards. A corner of the back bedroom is shown below

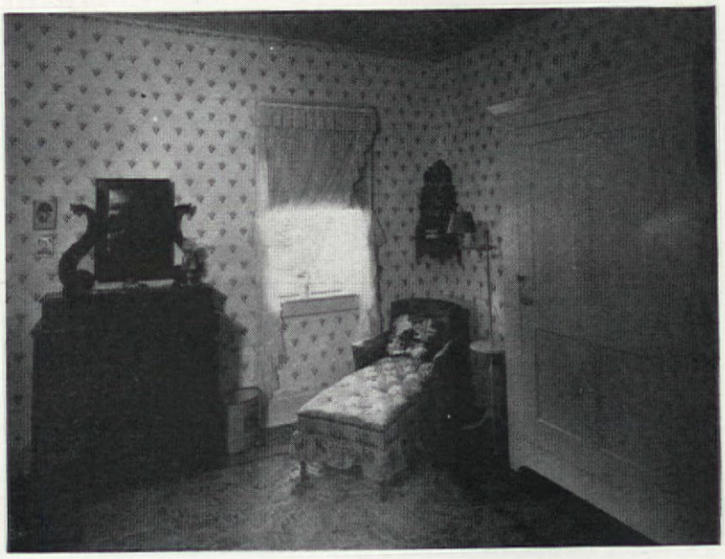
The only other assets were the firmness of the walls, the strength of the foundation, though the latter sagged here and there in a discouraged sort of way.

But if the assets were so clearly apparent, the liabilities were even more so. Woodwork was of the kind so often seen in rural sections a half century or more ago, artificially grained to resemble oak. Just why the decorators ever resorted to such a horrible camouflage of honest timber remains a mystery; and in this case the painter had let himself go in fine abandon, with the result that the smears and curlicues of brown paint roamed about in every direction. The oak of his acquaintance had surely been gnarled and knotty! We reminded ourselves that we liked houses that reflected the customs of the past, but this was an ironical reminder, one of which our sentimental dreams had not the slightest apprehension. But we justified ourselves by thinking that we preferred the honest natural finish or the soft ivory finish of still earlier days.

The wallpaper was of an all-over design and of gloomy tones calculated to absorb much of the light. We preferred the simple Colonial patterns of still more remote times which, happily, have come back into use.

Painting the woodwork in ivory tones and papering the walls to harmonize are relatively simple matters; so we hastily turned to considerations fraught with greater difficulties: there was no furnace in the house; there was not even a place for a furnace, for only a dingy and dismal little cellar had been excavated under just a small part of the house; there was no bathroom; there were no closets, unless one counted as closets two unsightly wall cupboards with ill-hanging doors on one side of the "sitting room." Between these closets was a mantel, all that remained of a one-time gracious fireplace.

Our hearts sank within us. Here were difficulties a-plenty—difficulties which we must solve for ourselves, for there was no architect in the village, and the ad-





Crystal of Character

As American as its name, *"Bunker Hill"* design in Rock Sharpe Crystal has an honest dignity and sparkling charm. Hand-cut, with a high-polished lustre and clear silvery ring. Its low sturdy shape appeals especially to men. Sizes from goblets to cordials. **75c to $1.00** ea. (depending on pattern and locality). At leading stores everywhere. Cataract-Sharpe Mfg. Co., Buffalo.

Sharpe Rock Sharpe Crystal

Each piece bears this seal

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It is your guarantee of quality at a price

DEAN'S LOCKSTITCHED APRONS

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MADE WITH DEAN LOCK STITCH

If your dealer doesn't carry Dean's write us.

W. H. DEAN CO., 1440 BROADWAY, N.Y.C.

New DECALS Give Home Thrilling New Charm



Easy to apply as a postage stamp . . . And cost so little

Everywhere women are raving about these smart Decals that give thrilling new charm and brightness to kitchen, bathroom, dinette, nursery and playroom walls—at an amazingly small cost. Anyone can decorate walls this way. There's no painting; no pasting. All you need are Decals and water. Applied in a minute. Give beauty, freshness to walls for years. See Meyercord Decals in dozens of colorful designs—birds, flowers, fruit, vegetables, tropical fish, nautical subjects—at Department, Paint, Hardware Stores.

Send your name and address for ***FREE Decal****, and folder showing how easy and inexpensive it is to beautify your home this way.*

FREE SAMPLE

THE MEYERCORD CO.
Department 90
5323 W. Lake St.
Chicago

ministrator had told us that he could not import one from a near-by city, for it would cost too much to do so. We must make our own plans; he would approve them and supply the carpenter to execute them.

Perhaps after all we had been wrong in our mad desire to have an old house, and by way of reassurance we again took stock of the lovely spacious rooms with their high ceilings; again we noted the charming arrangement; again we conjured up visions of the pleasant life that must have been lived within those rooms and under, what we would consider, serious handicaps. We loved the old house, and so we set to work with the village carpenter to turn its liabilities into assets.

No need to make any changes in the parlor and the hall, except to get rid of the ugly lighting fixtures which dripped with overwrought brass and iron, and to redecorate the walls and paint the woodwork. We turned to the sitting room with its unsightly cupboards and almost at once we reached for our favorite picture in THE AMERICAN HOME. For this room offered us the realization of our dreams of a book room.

Carefully we studied the picture, though we knew every detail, and as carefully we compared it with the cupboards and what remained of the fireplace. This picture would be our architect—at least so far as this room was concerned. We explained our plans to the village carpenter. He examined the picture and measured the walls, and after some argument, agreed that the plans could be carried out. We went with him to the planing mill, carrying with us our precious picture, and it was agreed that if the carpenter could install the shelves, the mill could saw out the timbers according to the desired pattern.

Then we had another idea: our radio was shabby, but it functioned too well to be discarded. And we had been wondering how we would reconcile this modern contraption with Eighteenth Century furnishings. Why not recess it below the bookshelves into relative obscurity and paint it like the woodwork? The carpenter agreed and added: "And I could build you a little niche to match the arch of the radio; you could still have storage space like those in the picture on the other side of the fireplace." And so our dreams of a book room were to come true!

But we had other problems to solve. For now that the wall cupboard was to be turned into bookshelves, nothing even resembling a closet was left to us. We had become so accustomed to life in a modern furnished apart-



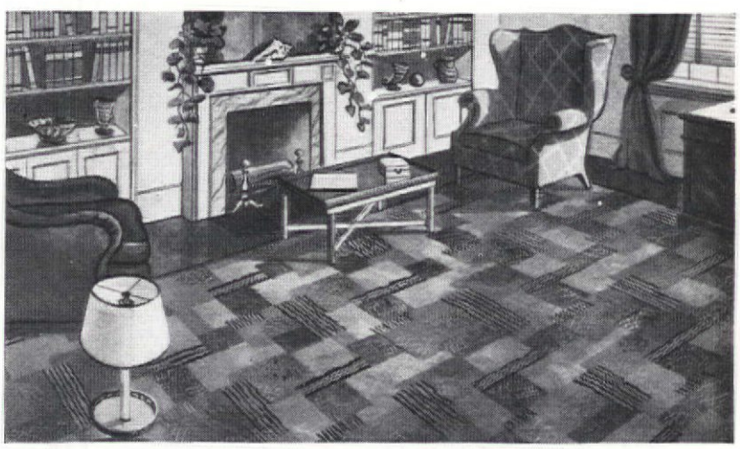
I had the surprise of my life when my 17-year-old Jane dragged me into our favorite store and said: "Mother, can't we have an Alexander Smith Floor-Plan Rug for our living room? They come in so many sizes, we can get one to fit exactly, with just the right floor margin. It'll improve the room 100%."



The colors were wonderful and the designs—modern, period, Oriental, plain, textured—devastating. But I said to the salesman: "I'm sorry, we can't afford anything like this." "But Floor-Plan Rugs aren't expensive," he said. "I have a fine selection under $50."



"How can you do it? Are they good quality?" I asked. The salesman smiled. "Prices are low because Alexander Smith make so many rugs of this kind they are able to effect large savings. And the Good Housekeeping Guaranty assures quality."



So, we chose a beautiful pattern in green and brown and were able to get a size that fits so well it might have been made to order. Not only does *it* look expensive, but it makes our furniture look much more handsome. And you should see Jane telling her pals that it's "a *real* Alexander Smith Floor-Plan Rug."

FLOOR-PLAN RUGS
(Trade Mark)
are made only by
ALEXANDER SMITH

Alexander Smith Division, W. & J. Sloane Wholesale
295 Fifth Ave., New York

Please send me without charge your illustrated book, "A Guide to Rug Buying," and names of stores in my city that sell Floor-Plan Rugs.

Name.....

Address.....

City..... *State*.....

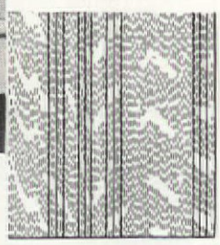
(Paste this coupon on post card and mail) AH 5A

Kraftwood panels this distinguished 14 x 20 living room for only $36.72

Portland, Oregon



A beautiful room, paneled entirely with Kraftwood design KW3. Carpenter's time, 7 hours. Painter's time for the two-coat finish, 14 hours.



Close-up of a Kraftwood panel. Note the beautiful Tudor-grain—processed into the wood, and as permanent as the wood itself.

●Have you longed for the cheery friendliness, the true distinction of a wood paneled room? Then plan one *now*, with Kraftwood. This low-cost 3-ply paneling has a beautiful, even Tudor-grain, with tooled groove designs. All Kraftwood is resin-sealed—this saves one finishing coat. A two-coat paint job gives a beautiful effect.

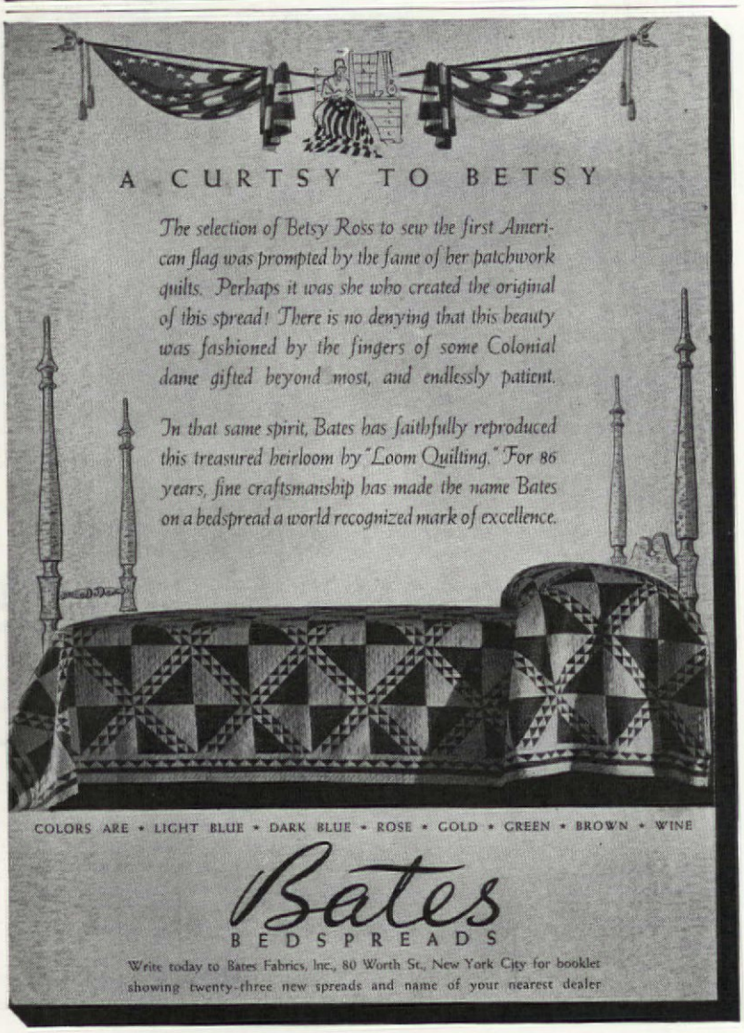
Kraftwood saves labor costs. The big 48" wide panels that come in lengths up to 12 ft., may be nailed directly over old cracked plaster walls, or directly to proper backing. No battens. Easy and inexpensive to install. Learn more about it. Mail the coupon today.

M and M WOODWORKING CO., Portland, Oregon
Dept. 302, KRAFTWOOD DIVISION

Please send me complete information on Kraftwood—patterns, installation and finishing—for living room ☐ dining room ☐ bedroom ☐ game room ☐ or _____

Name _____

Street _____ City _____ State _____



ment with all its many convenient storage places that we considered the absence of closets a real dilemma.

About this time the engineer came to discuss ways and means of installing the furnace, and of extending the gloomy little cellar enough to accommodate it. We listened politely, our thoughts elsewhere. Not for us to try to understand the mysteries of a furnace! But suddenly we were interested, for the man was explaining that it would be necessary to have an inside stairway to the basement (the new name for the dungeon-like cellar) and that the entrance could be effected if we would give up four feet of space along the inside wall of the bedroom which opened off the book room.

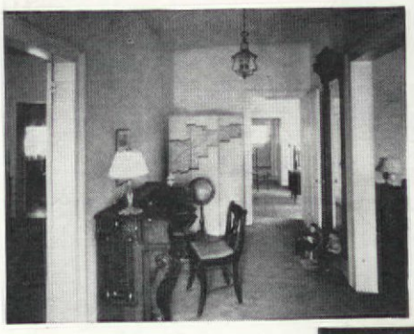
We knew that four feet of space the width of a large room would be more than adequate for a stairway, and so we suggested a closet at one end. We would leave to the engineer all discussion of pipes and flues, but when an opportunity for a closet was scented we were alert enough.

Where to put the bathroom? The carpenter suggested that we might take some space from the kitchen bedroom for the bathroom. But to that we would not agree. We would not mar the lovely proportions of that room for all the bathrooms in the town.

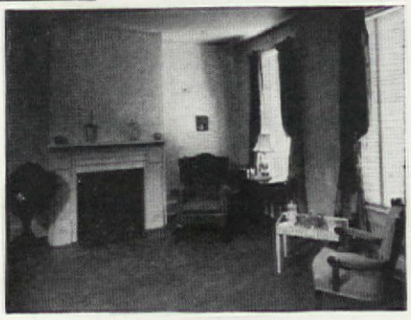
The kitchen was of the old-fashioned kind. Its conveniences were a sink and a pitcher pump. Nothing more. What it lacked in convenience it made up in size; and we shuddered to think of the hundreds of steps we should have to take in the preparation of a simple meal. No, we would not be tempted by the possibilities of keeping this kitchen quaint and sweetly reminiscent of other days. We would have it modern. So we suggested that part of it be taken for a bathroom and a linen closet. The carpenter eyed us suspiciously and we knew he suspected that our culinary skill depended on a can-opener. Nevertheless he measured and reluctantly admitted that space could be spared, not only for a bathroom and a closet, but also for a hall that would open into the kitchen, the dining room, the bedroom, and the bathroom.

Perhaps those accustomed to modern homes with their capacious closets would still condemn this house as having inadequate storage space. And we must admit that once we should have done so. However, since more such rooms could not have been built or could have been built only at a sacrifice of something to us more important, we have found numerous ways of disposing of clothing and baggage and other articles that ordinarily are put into closets.

For example, we have built cupboards for luggage above the steps leading to the basement. A map screen, reminiscent of days when maps were good decoration, at the far end of the wide front hall, completely hides a commodious costumer for the easy disposition of the hats and wraps of casual visitors. A lovely old walnut lowboy, acquired at a country auction, and really a rarity, gives a definite charm to the book room and at the same time provides a convenient place for current hats, bags, gloves, and furs. An old-fashioned wardrobe in each of the bedrooms, painted to match the woodwork, not only is in keeping with the old-fashioned furniture, but also provides storage space. Moreover, every new piece of furniture that was bought and every old piece that was restored was carefully considered with relation to the drawer space it provided, so that



A view of the hall from the front door showing the old desk and map screen behind which is concealed a costumer. The two old French dolls at the foot of the mirror were modeled from life after French peasants in their native dress



No changes were made in this room except to paint the woodwork and redecorate the walls. The furniture, with the exception of the wing chair, was acquired at country auctions or secondhand stores

EXCLUSIVE
Etchings



TYPICAL OF CAMBRIDGE DESIGN

The unique loveliness of this glassware lies in the clear purity of the famous Cambridge Crystal, flawlessly etched in rich decorative patterns by craftsmen of traditional skill.

Shown here are six popular Cambridge etchings representative of the most complete selection of exclusive, patented shapes and designs in America. Ask to see Cambridge Etched Crystal at your dealer's. Look, too, for the name Cambridge on Cut Rock Crystal.

The Cambridge Glass Company
Cambridge, Ohio



Cambridge
HAND MADE GLASS

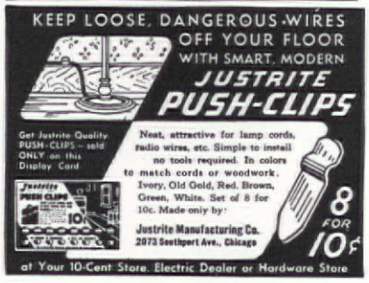
PLASTER
FOR PATCHING
THAT ANYONE CAN USE





Holes in walls are easy to repair with Rutland Patching Plaster. Makes a perfect, lasting patch.

KEEP LOOSE, DANGEROUS WIRES OFF YOUR FLOOR WITH SMART, MODERN
JUSTRITE
PUSH-CLIPS



Get Justrite Quality PUSH-CLIPS—sold ONLY on this Display Card

Neat, attractive for lamp cords, radio wires, etc. Simple to install—no tools required. In colors to match cords or woodwork: Ivory, Old Gold, Red, Brown, Green, White. Set of 8 for 10c. Made only by:

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8 FOR 10¢

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we do not miss the numerous closets to which we had long been accustomed.

Now that we are domiciled in the rejuvenated house, we feel amply repaid for all the efforts necessary to convert it into a livable home, one that modestly yet completely meets all modern requirements as to sanitation and comfort and at the same time comes up to our idea of the æsthetic.

Back of the joy of living in the old house is the thought that we have helped to rescue it from oblivion and decay. We have witnessed the restoration of slumping foundations and the refreshing of old walls, and have seen, or rather felt, that the house raised itself proudly like a person who, impregnated with new courage, straightens his shoulders and holds himself proudly. We have felt that the changes that have been wrought are less those of carpentry and brickwork and paint than of a resurrection of the spirit which, we are convinced, all really good houses surely possess.

The secretary bride comes home

[*Continued from page 68*]

An eraser is usually a rarity unless there be a scrubby one left on a pencil, but almost everyone has experienced the vexation of needing to make an erasure (usually when in a hurry) and having nothing with which to do it. By all means have one for ink (which will also erase typing) and one for pencils. Art gum, which in addition to taking off pencil marks will remove smudges from greeting cards, pictures, etc., without raising the grain of the paper, is convenient. A ruler is something else which is needed, for the occasions on which there seems to be nothing with which to draw a straight line are surprisingly frequent. Among other desirables for the home, I should list plenty of stamps in one, two, and three-cent denominations so that foreign mail, postcards, and special delivery letters can be sent without a trip to the post office. And paste! Perhaps things don't come apart for other people the way they do for me, but I want some glue handy.

Incidentally, a supply of the articles mentioned, which most men have at their fingertips all day, will do a good deal toward eliminating the ever-obnoxious question of "Why in the world don't women run their homes the way men do their offices?"

Do you know the first thing I'm going to buy when the household budget shows a balance? A stationary pencil sharpener!

In Your Home—



THE GRACIOUS CHARM OF THE OLD SOUTH



Restful and relaxing, the General Shelby chair expresses the formal ease to be found in the homes of the Old South.

The Claiborne rocker is a prim symbol of the grace and charm to be found in the tradition of America's own making.





Dignity and Elegance mark the Falmouth chair. And its comfort is remarkable. A faithful reproduction.

S. KARPEN & BROS.

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Guaranteed
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S. KARPEN & BROS., Chicago, Illinois A. H.
Gentlemen: Please send me a free copy of your brochure, "Charm That Endures," picturing 67 selected masterpieces of Karpen furniture of modest cost.

Name.....
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Stunning Shelving STILL 5¢



ALMOST EVERYTHING you buy costs more these days . . . but you can still trim and protect shelves with beautiful Royledge *for a nickel!* And this strong, double-edge shelving lasts a whole season, doesn't frazzle, curl up, catch dust or get limp. No laundry costs either; once up, stays up.

Your nearest 5-and-10¢, neighborhood or department store has slews of smart new Royledge patterns and colors, decorator approved, at 5¢ for the 9-ft. package. (10¢ sizes, too.) *Millions* of thrifty women use it . . . many who could afford extravagant, fussy shelving. Try Royledge once; *you'll never change.* Roylace, 99 Gold Street, Brooklyn, N. Y.

9 FT. 5¢ "FEEL THE EDGE" Royledge REG. U.S. PAT. OFF. SHELVING



RIGHT FROM OUR OWN KITCHEN

WE WISH all of you could have been with us the week we tried out the Swedish recipes here in our kitchen—those pictured on page 49 from Swedesburg, Iowa, submitted by Berniece Hudson Zingg. The recipes felt right at home, and we felt right at home doing them, for our kitchen cabinets are decorated with gay, conventionalized flower designs and other bright colored Swedish motifs. We believe that American women can learn a great deal from Swedish cooks, who have long had an enviable culinary reputation. Take the fruit soup (page 49), for instance. This is a grand dish and we wonder why it isn't substituted more often for the usual fruit cup for the sake of the menu variety for which we are always striving. The basket of crisp bread and crackers shown on the same page is typically Swedish, too; and you must not forget it if you are planning a Swedish luncheon or supper soon. And why don't you? You might have the following menu for a complete change:

Frukt Soppa*
Potatis Pannkaka*
or Fisk Pudding*
Broccoli Mashed Turnips
Lingon Berries
Sprits Cookies* Ice Cream
or Strawberry Tart
**Recipe on page 50*

Of course, there is the famous Swedish Smörgåsbord, too, which was described in the December 1937 issue of THE AMERICAN HOME. This is more difficult to prepare, but a lot of fun for everybody and well worth the trouble.

What to have for breakfast

On one of our kitchen cabinets we have a neat little typewritten label, "New Foods on the Market." Naturally it creates a great deal of interest around the office and people are always coming in to see what we have at the moment. Just now everyone likes our new line of breakfast fruits packed by Libby, McNeill & Libby. These fruits are packed in an extra light syrup to meet the growing demand for a less sweet breakfast fruit. There are whole peeled apricots, sliced peaches, figs, and peeled fresh prunes. Breakfast can be a more interesting meal with this wide range of fruits to choose from.

And while we are on the subject of breakfast, do you know about the new fruit nectars from the Richmond Chase Company? Apricot, peach-nectarine, pear, plum, and peach—all these exciting new fruit drinks come in cans and ought to brighten many a breakfast menu.

A little boy and his garden

[*Continued from page 46*]

process, and soon was placing a small foot on a toy spade as he shoved it into the ground—transplanting weeds and a newly-bought chrysanthemum as well. But even at this tender age his technique was good and the plant survived.

When we planted seeds Vickie again joined in. We gave him radish and nasturtium seeds since both are large enough for small fingers to hold without dropping, and both grew quickly so that the plants appear before a child's interest lags.

He planted his seeds on Sunday. On Monday he dug them all up again "to see how they had growed." Not only my feelings as a gardener, but also my German sense of economy were offended by this. It was all I could do to refrain from saying, "don't, don't"—that little word which mothers grow so weary of! However, I managed to suppress my own reactions by remembering that in a child's garden it isn't the garden which is important but the child; that the habits of routine and regularity established in the child, the awakening interest in growing things, the healthy brown little bodies that develop are the valuable produce of a child's garden, not the few flowers and vegetables raised.

Vickie at three could not believe the abstract fact of growth. He had to pull his plants up to see what progress they had made overnight. So instead of "don't," I tried compromise. He was allowed to pull up and replant all but two of his seedlings. Those two, despite the temptation to pull, he allowed to remain in the earth. Praised daily for so doing, he thereby learned to carry a task to completion.

From three to six our redhead was what I would term an intermittent gardener. When we worked in the garden he did too, unless a new bike had arrived or the pussy next door had kittens. Then the garden was neglected for weeks and we bit our respective tongues to refrain from saying, "Vickie, you ought to weed your nasturtiums today."

That brings up the third rule that automatically established itself. Vickie was allowed to abandon his garden whenever he

KITCHEN-PROVED! WESTINGHOUSE Electric RANGES

COOK FAST **COOK BETTER** **SAVE MONEY**

Be Modern Cook Electrically

Amazing Economy of Westinghouse Electric Cooking Proved in Typical U. S. Home Test Kitchens

Modern electric cooking is not more expensive than old-fashioned methods — not with a Westinghouse Range. This is **proved** by notarized reports from Proving Kitchens in 103 American homes, just like yours, where Westinghouse Ranges were given 3 months of exhaustive, every-day-use tests.

In case after case, total bills were actually **lower** than formerly. Operating costs came down! Furthermore, nearly every report showed additional electric cooking savings that mean welcome reductions in family budgets.

So don't let fear of increased cooking costs cause another day's delay in your purchase of a Westinghouse Range. Select from 9 popular-priced models. See your dealer or write Dept. 822, Westinghouse Elec. & Mfg. Co., Mansfield, O.



Most Beautiful Range in the World! See the 1938 Emperor and 8 other popular-priced models.

Solid, stainless steel top makes **COROX ECONOMIZER** the world's cleanest cooking unit. Only Westinghouse offers this 4-heat Economizer unit with its super-economical "simmer," using 60% less current than "low" on ordinary units.

Juicier, More Tender Steaks — Kitchen-Proved
Meats cooked electrically taste better, are more tender. Vegetables are firm, full-flavored; baked foods are evenly done, beautifully browned.

Cleaning-up Time Cut to the Bone
Smooth, flat surfaces and rounded corners make cleaning easy. Electric heat is clean heat. Utensils never need scouring. Walls and curtains stay clean longer.

Fumes, Odors and Sweltering Heat are Out
Westinghouse Range users enjoy cool kitchens, free from fumes and odors. Mothers of young children praise the matchless safety of electric cooking.

Your Dealer Will Show You This Book
See this book before you buy any range. It **proves** Westinghouse Ranges **cook fast, cook better, save money.**



MODERNIZE ELECTRIFY your KITCHEN



Six 8-inch cakes, all evenly browned, perfectly done — easy in the new and larger 1938 **WESTINGHOUSE SUPEROVEN.** Exclusive Heat-Evener insures perfect baking and roasting. Top heater broils perfectly, smokelessly. Rounded corners make cleaning easy.

Westinghouse Kitchen-proved Ranges

EVERY HOUSE NEEDS WESTINGHOUSE

"LIVELY WOOL" SPRINGS BACK UNDERFOOT



In all Bigelow rugs and carpets the Lively Wool tufts spring back sturdily under repeated assaults of footsteps! Go into a store tomorrow and let *your* heel discover this. Then ask to see all the smart new Bigelow patterns, the irresistible high-fashion colors and the clever weaves.

And in the evening when you start "persuading" your Good Provider, tell him that Bigelow prices, like income tax brackets, begin low: as little as $39.95 for some 9 x 12 rugs and $3.50 a square yard for carpet! The Bigelow Weavers, Dept. 58A, 140 Madison Avenue, New York.

"YES—IT REALLY DOES SPRING BACK!"



PUT IT to work for you! Decorating ideas as simple as recipes. "Bigelow's Folio of Room Recipes" is free in rug departments or send 10c to above address.

THIS LABEL on every Bigelow rug or carpet assures quality.

Copyright, 1938, Bigelow-Sanford Carpet Co., Inc.

wanted to. Children's interests come and go. There is so much for them to discover in this strange new world that one thing seldom holds their interest very long. But the garden remains, and if he is not forced to work in it when there is a new puppy to play with, the child's interest will reawaken later on when the novelty of the puppy has worn off.

At six, Vickie, imitating his father again, announced that he wanted a garden of his own. He was given a plot of ground just three feet square lest the labor of tending a larger space be too difficult for him and discourage his interest. He planted therein snapdragons, tomatoes, marigolds, beans, radishes, pansies, and Jack-in-the-pulpits, for his ideas about a garden were charming and original. But this time it was his father who had to suppress a "don't." In his conservative male opinion his son's garden was wild, quite wild! Whoever heard of mixing flowers and vegetables indiscriminately? Yet to Vickie, the growing of flowers and vegetables separately was simply a foolish adult idea. He preferred his mixed. And in the end the result was lovely, for nature is invariably kind to a child's garden.

But while this garden was Vickie's own to do with as he pleased, we did help by giving him a good fertile square of ground, advantageously placed, not a sunless rocky corner where we could grow nothing ourselves. We were also free with suggestions as to the advisability of trying this or that plant, recommending only the hardy and easily-raised varieties, and especially those which bore flowers or fruit continually. We discovered that Vickie liked snapdragons because, boylike, he could snap them at people; canterbury-bells to wear on his fingers, and oddities such as the Chinese lantern plant, strawflowers, and wax flowers.

As both the sense of smell and the imagination are keener in children than in adults all the fragrant flowers—sweet peas, lilies-of-the-valley, violets, and roses—were favorites with him. In pansies he saw resemblance to the faces of my friends and many a visitor sat on my porch blissfully ignorant of a flower namesake growing below her. The huge size of the sunflower intrigued him and the trumpet-vine he liked because he could watch the humming birds disappear into its flowers in search of nectar. Among vegetables, tomatoes were his favorites, especially the tiny red cherry tomatoes and the little yellow ones used for preserving. They grew rapidly and were just the right size to offer to his young friends.

Which reminds me of the fourth rule we established: Vickie was allowed to dispose of the produce of his garden as he saw fit. The vegetables he had raised were served to him at the dinner table with the result that they were always offered to us, too. His flowers he gathered and gave away as he pleased and I was often the delighted recipient of a mixed bouquet presented by a grimy fist. Because I adhered rigidly to this rule even when I needed a few of Vickie's tomatoes for the dinner table, my redhead was able to experience that sense of reward of labor which is such a deep satisfaction to every gardener. During that year, and for several years thereafter, we congratulated ourselves. Without any striving on our part, we had developed in our son the same love of gardening we had ourselves. We knew the joy of the missionary in a new convert. And then, Vickie, at twelve, turned exotic. He was tired of raising just ordinary flowers and vegetables. He was going to grow something unusual—orchids or mushrooms or maybe waterlilies. That spring there was great activity in the building of a pool. At first the pool leaked. Then our

[*Please turn to page 114*]

Portfolio for spring

[*Continued from page 28*]

two other rooms in this portfolio. Note that the newest maple furniture is delicate in line and follows authentic original design very closely. With the lovely Colonial wallpapers available, and interesting natural or painted paneling treatments for one wall or all walls, and with the pattern of chintzes and hook rugs, these rooms, based on the taste and craftsmanship of our forebears, are distinctly for today's living.

With a definite style trend toward elegance, the period of the French Louis' naturally supplies the note we want. Graceful curves and painted decoration on the furniture, silks and satins for draperies, upholstery, and spreads, bespeak quite definitely the luxurious mood we seek.

That dining rooms need not be the uninspired, conventional affairs they often are, is proved by four photographs, also included in this decorating portfolio. Here, particularly, wallpaper plays an important role. It need not cover the entire wall; perhaps it serves just as a border; perhaps two papers are combined in one room, one figured, one geometric. Incidentally, a table directly in front of a window, instead of in the center of the room, is an excellent idea where the size of the family will permit it.



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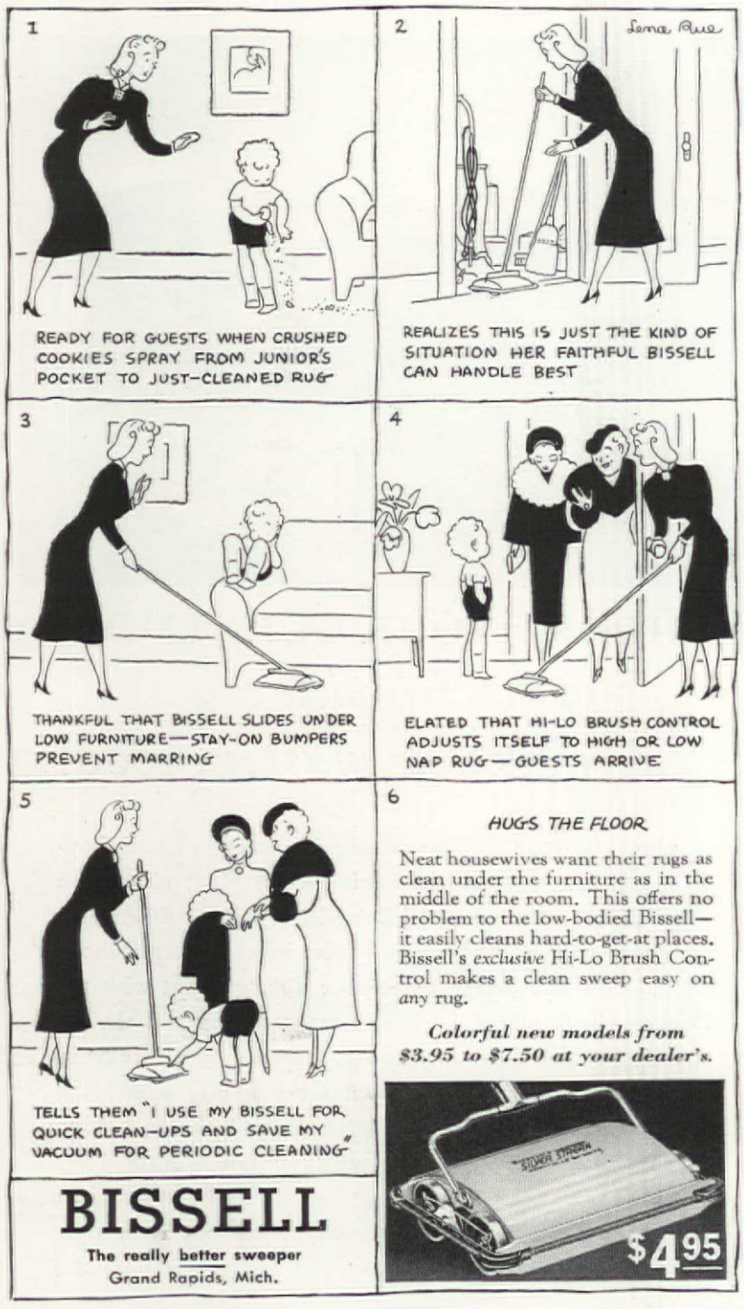
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CABIN IN ALASKA

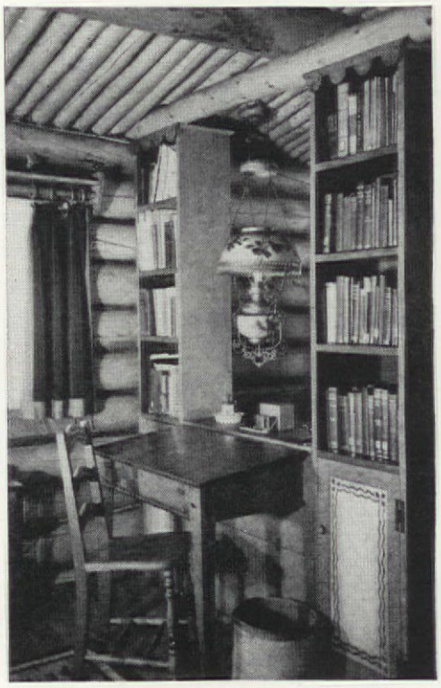


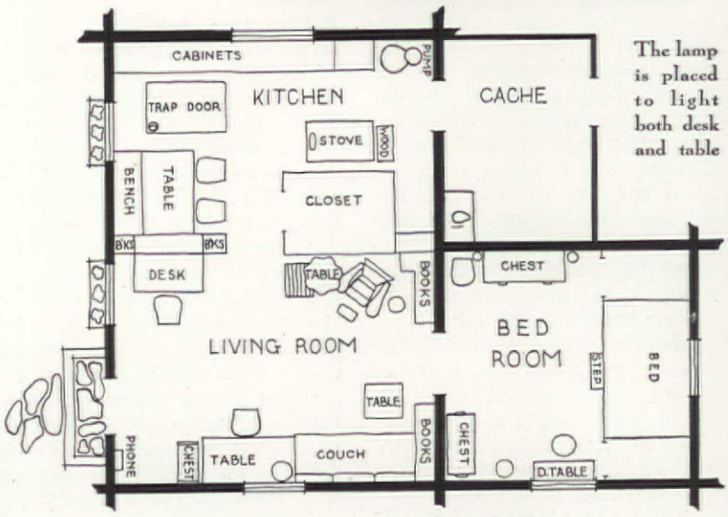
DEE OLDHAM JOESTING

"WHAT could be more fun than to build a log cabin?" my husband and I asked each other when we discovered we were to be in Alaska for a few years at least. We began with enthusiasm. I spent days drawing up plans, only to erase them during "evening conferences" with a husband who, I had to admit, knew more about the practical side of building than I did. I am a very persistent person, however, and in due time a set of plans was evolved in which we could find no serious fault. Even the furniture, down to the last footstool, was sketched in to scale; not that we had any furniture as yet, but at least we knew what to look for, now that we had a plan. And I may as well admit right here that even we were amazed at the few changes we had to make in our cherished plans when we got around to the actual building and furnishing.

Our first problem was to find a suitable building site, and for the benefit of those misguided people "outside" who think of the whole of Alaska as a vast expanse of unowned acreage, I might add that we had a very hard time. However, we did find a small piece of ground about four miles from Fairbanks near the University of Alaska, with sufficient spruce trees for a proper setting and an owner who was kind enough to part with it. The deed signed, we really felt that our project was begun. We drew deep breaths and plunged into the thousand and one complexities of building—a small log cabin.

Because in this region frozen spots often occur in areas of thawed ground, making the finding of water a matter of uncertainty, we drove our well first, and then built the cabin around it. I shall never forget the day





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we pumped up our first water. Out came the plans from our overall pockets, and working from the pump, where it was to be in the corner of the kitchen, we sketched out the cabin and furniture on the ground, seated ourselves where our eating table was to be and had our picnic supper.

We decided to excavate a cellar because we could then use a furnace, which would heat the house more uniformly than a stove; also a cellar would be an excellent place to store the winter's supply of canned goods. A team of horses and a slip-scraper were hired from the University, by which method the cellar was excavated in three hours.

In building, almost the same procedure was followed as for a log cabin in the woods. Round logs were used and notched with an ax on the under sides. Moss was used for caulking, a supply of excellent moss being close at hand. The logs will be pointed after they have settled sufficiently. To avoid uneven settling due to the bottom logs rotting we made a foundation of sorts from large pieces of scrap concrete salvaged from the torn-down vault of the Fairbanks bank. We hauled the concrete from town in our very disreputable but highly useful flivver. My husband and a carpenter laid the walls and got the cabin under roof in seven working days, which we consider not half bad.

Our roof was the subject of much spirited discussion. Of course, the only proper and suitable roof for a log cabin is one covered with sod such as has been used in this country since the first prospectors came in. In those days cabins were built entirely from materials close at hand, without benefit of sawmill or any mechanical contrivance more complicated than an ax. The best available material for roofs was birch bark laid shingle fashion on the roof poles, this being covered by thick layers of moss and topped by sand or dirt. If birch bark was not handy for shingling, fresh peeled spruce bark or even flat stones served well enough, though many of the latter type would leak after a few days steady rain. These dirt roofs in time become covered with grasses and flowers and are quite beautiful even if not practical. Having an eye for the artistic, I held out for a sod roof, but my husband and the carpenter, who is also friend, adviser, and prospecting partner, could not pass up the advantages offered by modern materials. It takes a long time to collect enough birch bark to cover a whole roof, while roofing paper is quickly laid. Our roof then is a compromise, and it has more layers than a birthday cake, peeled poles, roofing paper, two-



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by-fours laid on edge across the poles and the spaces filled in with shavings, a sheathing of one-inch boards, more roofing paper, and then my sod, purely for decoration. But in the summer when the magenta fireweed and the white dwarf dogwood blossoms brighten up our roof, even the most calloused will admit that the extra trouble was well worth while.

The cabin consists of a living room, kitchen, bedroom wing, and a cache, without which no Alaskan home is complete. We wanted the interior to seem as large as possible so we decided not to partition off the living room and kitchen entirely, but to let a large closet on one side of the doorway and a built-in desk and bookcase unit on the other serve to divide the rooms. Above the low desk and between the tall bookcases is an open space for a beautiful old hanging oil lamp, contributed by interested parents back home. Besides giving light at the desk this lamp also lights the eating table which we built out from the back of the desk and which is constructed of fir, with one sturdy supporting leg. This position of table and lamp-hanging-in-space to light two rooms we shamelessly admit is a direct steal from an article we read in THE AMERICAN HOME a few years ago, for which, besides many other ideas, we are truly grateful. By the table on the wall side we built in a long bench with fairly comfortable back and put a drawer underneath at the end, for tea towels, table mats, and miscellaneous linens. On the other side of the table we decided to use chairs in preference to another bench, because they can be pushed in close when not in use, thus giving us much valuable floor space. The bare plyboard backs of the narrow bookcases cried out for decoration, much to my delight, and they seemed a perfect place to display some of my water-color sketches of Alaskan flowers. From the five and ten stores "outside" we procured ten tiny round walnut (?) frames and hung five down each panel with the smallest of the flower studies thus preserved.

The kitchen cabinets presented quite a problem along our west wall. We wanted them convenient, yet not too modern looking for a log cabin, and there was not time enough to construct doors and drawers. Finally we purchased two wooden cabinets from Alaska's best friend, the mail-order house, and had a good two days' sport putting them together. If you've never put together a piece of "knockdown" furniture you have missed quite a bit in life and should proceed immediately in your spare moments—but I advise you not to begin with a kitchen cabinet. Once in place, however, they proved to be just what we needed, with plenty of shelf and drawer space. We placed the tall one first, between the south wall and the long kitchen window, and centered the low cabinet under the window. This left a two-foot space between the two which my husband filled in to make a continuous working shelf, and a space beneath for large cans holding sugar, flour, and dried milk. Between the other end of the low cabinet and the pump, where a sink can easily be installed some day when we decide to put in a water system, he stepped down the working shelf six inches, extended it two feet and covered this with brown hardboard, making a fine place for the dishpan with drainpan above, or hot pans from the small range just opposite. Under this end shelf is a convenient drawer and more space beneath for storing vegetables. We painted the whole kitchen cabinet unit white enamel inside, but finished the outside the same as all the woodwork in the cabin—oil with a little walnut stain and wax. Right here I saw a marvelous opportunity to simulate the painted peasant furniture of which I am very fond, so I gave the panels in the doors a coat of flat white and then went to work with brushes, reds, blues, and yellows. After I had antiqued the result with a little burnt umber applied with a rag, the effect was very pleasing and I painted the four little chairs in a similar manner. The seats and rungs are stained, the uprights painted red, and the crossbars in the back white with a simple design in blue and red. The small range in the kitchen is backed up against the large closet. Over it we made a wooden plate rail to hold numerous lids, with hooks beneath for pots. The back end of the large closet we partitioned off and opened into the kitchen. It is two and a half feet wide with no door—just a wooden scallop at top for trim—and we call it the broom closet. Mops and brooms hang along its wall and at its back are many shelves for food supplies. The back door from the kitchen leads into our cache, which has a double wall filled with sawdust, and thus insulated keeps much warmer in winter and cooler in summer than the outdoors, making a storage place for meat and various other foods as well as for fuel for the kitchen.

The living room takes its red and blue color scheme from the Navajo rugs on the floor. We think that with these bright colors, and yellow in the bedroom, and plenty of windows, our cabin is cheerful even during the long, dark winter. We did not want an inch of available space to go unused for we seem to accumulate

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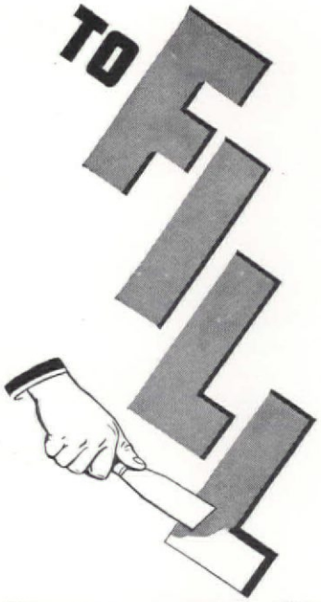
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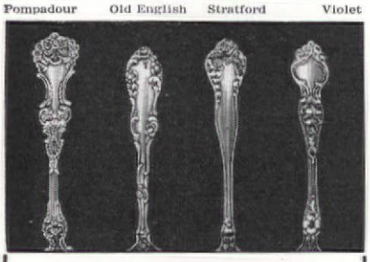


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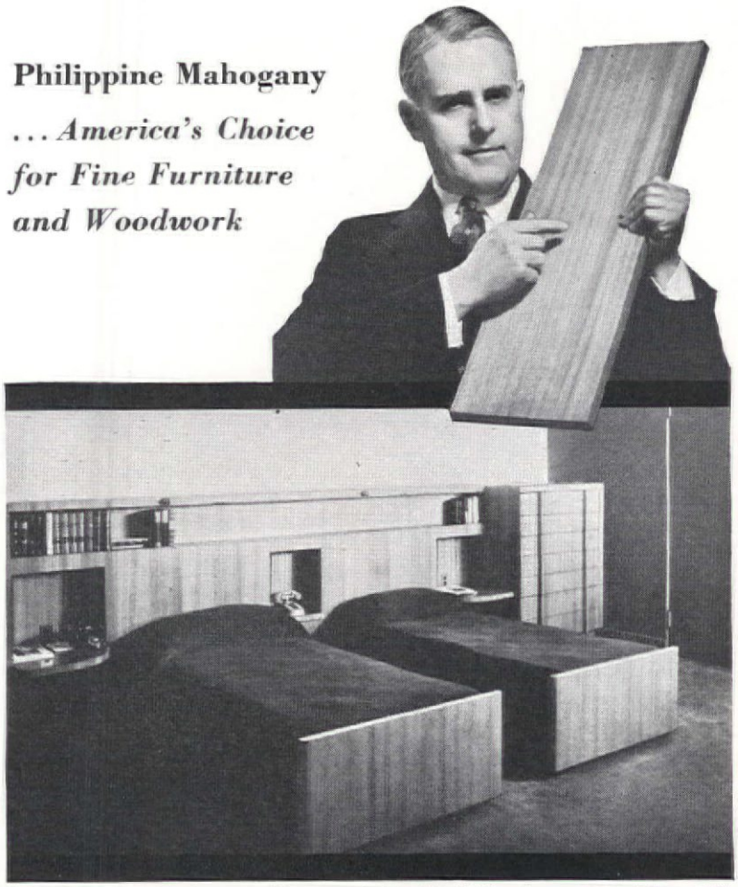
more "things" than most people, and then there is an easily understood tendency in Alaska to save everything—it might come in handy some time. So we put a small door at the bottom of each tall narrow bookcase by the desk, made shelves inside the right one and took the back partition out of the left one, disclosing a nice long cubbyhole extending under the built-in bench (if you can follow me)—a marvelous place to stow my husband's long instruments, tripods, and maps. Under the desk, which was an old one we bought, remodeled, refinished and set in between the bookcases, was a space about one by three feet, enclosed in plyboard, that fairly haunted us in our sleep until we hinged the front of it. Now it raises up and we can store quite a few bulky instrument cases and the movie camera there.

Color introduced

The bookcases I painted a deep blue inside with a rich red trim on the edges of the inch-thick shelves, and the outside, of course, we stained and waxed like the desk and woodwork. The corner made by the north wall and the wall of the large closet is made cozy by a big easy chair (the mail order house calls it a lawn chair) which came in for its share of red paint. I made brown corduroy cushions for its back and seat and it is really quite comfortable, to say nothing of its being inexpensive and appropriate. On the left of this chair is a small tilt-top table painted blue with red trim and antiqued. On the right is a low bookcase finished in the same manner as the tall ones, and on the opposite side of the bedroom door is its mate. We never seem to have enough bookcases. Along the east wall, pushed up against the bookcase is the indispensable studio couch that fortunately fits into any home, upholstered in an inconspicuous brownish material. It served us well the first winter in its double-duty role, but we were glad enough to move into our new bedroom and leave the nightly gyrations of bedmaking to the occasional guest. In front of the couch we have a useful little coffee table, beautifully made by an old sourdough, of Alaskan birch. while at the side under the window is a large, sturdy old table of the mission era with cubbyholes at either end that hold an amazing number of things. We had quite a time finding this piece of furniture, since we wanted a table that could be used for any sort of work that might be in progress and yet could qualify as a living room piece. We finally found it at a fire sale in Fairbanks. It had been used in the lobby of an old hotel and was painted a gaudy golden oak with

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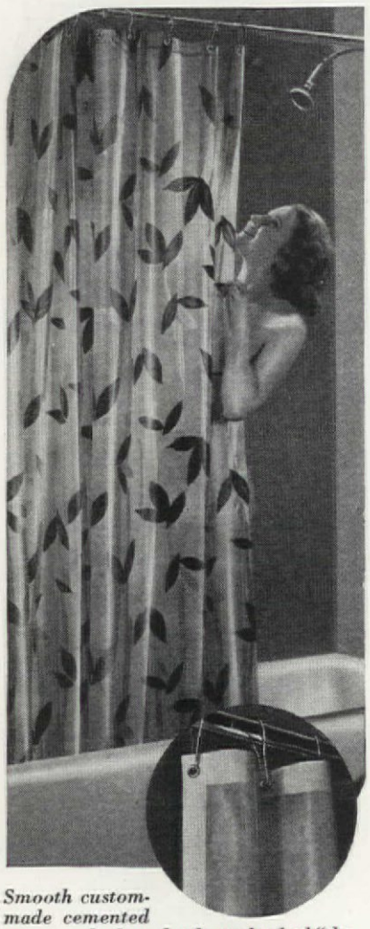
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cigarette burns for trimming. It was a task of many a weary hour to remove all the coats of paint from that table, clean it, stain, oil, wax and rub it, but the finished product with its red and blue plaid peasant cloth is very fitting to our needs.

At the end of the table stands a little old dough tray filled with art materials, which is one of the few early American pieces we have dared to have sent up from my studio back East. In the corner by the door hangs one of those priceless country phones, about three feet long, which we thought were out of existence, but which we asked for and got. All the windows, which are of necessity double in this country, are stained like the furniture, have shelves above them for decorative bottles, trays or copper mugs, and are so fashioned that the end supports come down long enough to hold a wooden rod for red curtain rings. The curtains are heavy brown corduroy, lined and false hemmed all around with a red cotton material, and, being quite thick, can be pulled over to shut out light in summer, or can be pushed back all the way from the window sash to let in all possible light in winter. My husband turned out to be quite a carpenter for a geologist, and what with my ideas and his ability to carry them out, we made a pretty good team—and produced results.

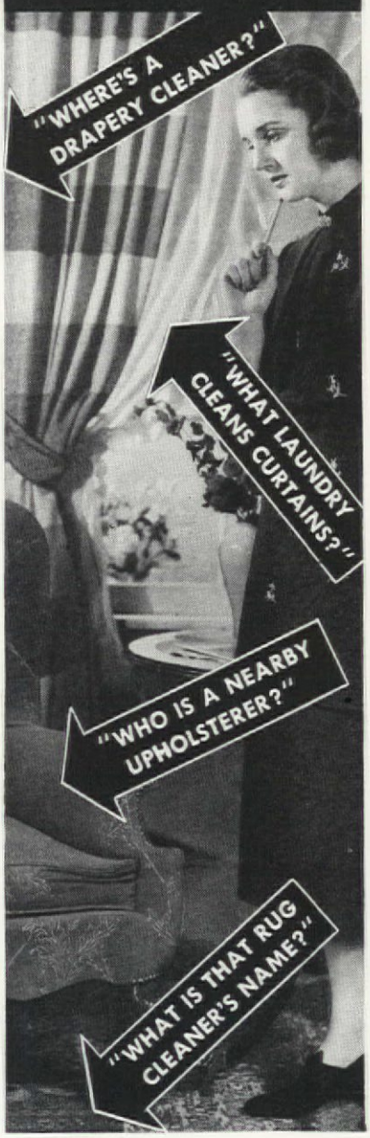
Electric current!

The second summer we were fortunate enough to be allowed to hook on to the electric current from the University powerhouse, and it was a moment of much rejoicing when we could discard the gasoline and oil lamps and push a button. Two of our oil lamps, however, suited the cabin so well that we couldn't bear to part with them, so we had the big hanging lamp and the little angle lamp in the corner over the couch adapted for electricity and were delighted with the result. It was difficult to find fixtures that would lend themselves to our style of architecture and furnishing, but we made an elegant lamp from an old brown bean pot for the large table and found some other early American type lamps and wall fixtures for the bedroom that satisfied us.

Since we have built on our eleven-by-thirteen foot bedroom as a north wing, the cabin seems quite roomy. It is of the same construction as the main part of the house except that we used slabs for roofing, with the rounded side turned in, instead of poles, thus making an interesting variation. We were a bit worried because the door between bedroom and living room, which replaced a former window, must, of necessity, be a little over three feet wide. But we made the frame around the door as wide as we dared, built a batten door with narrowing vertical lines, trimmed with strap hinges and an old wrought-iron latch, and now besides being rather beautiful the wide door is very convenient when we want to make the whole house into a dance floor. The pièce de résistance in our bedroom is our built-in bed with a clothes closet on either side, five drawers beneath and a step for climbing in. We wanted to have a window in that north wall where the bed was built in because there is a lovely view of big spruce trees and distant hills, but we do not like light in our eyes all night in summer. We finally put in a small horizontal window and my husband made little slab shutters to go on the inside. The bed and closets are roofed over with plyboard, the bed has a trim of wooden scallops, and the whole is stained light brown with accents of yellow paint here and there. Yellow curtains hang at the bed ready to be drawn over if we wish, and our modern dark tan spread with spots of brown and tan tufting, or Great Grandmother's vari-colored patchwork quilt seem to adapt themselves equally well as a coverlet. Of course we had a light put in the bed for late reading, and it is a great delight to us, when we have finished reading, to be able to put out the light, close the little shutters, draw the bed curtains, and by pulling a rope, open the ventilator up near the roof—all without getting out of bed. Some day we hope to be able to pull another rope and start the fires in the morning. Also in the bedroom there is a very large chest of drawers that we had built by a cabinetmaker in town, with a nice old mirror over it, and a beautiful little pine reproduction of an old sea chest, iron strappings, handles and all, which was made for us by my father and is used for linens. Under the big east window with its brown corduroy and yellow curtains is a dressing table built with lots of shelves and a nicely finished heavy plyboard top. Its skirt and the cushions on the dressing table stool and the yellow chair in the corner are of brown chintz with tiny white dots, bound in yellow tape. The dressing table had to have a mirror of some kind and we couldn't resist sending back home for a little shaving mirror we had. And now with an old framed sampler on the wall and the big oval braided rug that I am making we think our bedroom will be complete.

Indeed it was fun building our log cabin and we are happier in it than we could possibly be in the finest mansion, because it is our own creation.

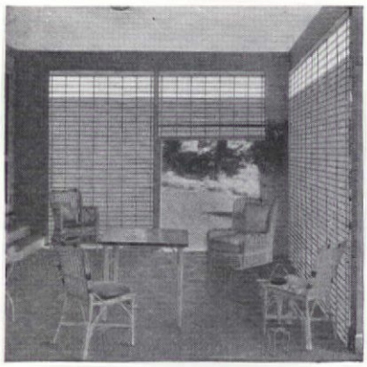
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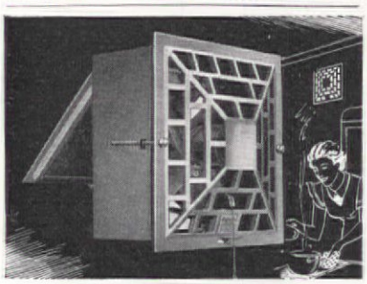
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All the time Mrs. Consumer is shopping for the right colors and patterns for her new draperies, curtains, slip-covers, and upholstery, hundreds of people are quietly working in laboratories, experimenting to make these materials more satisfactory in another way—that of service. For no matter how beautiful the colors or distinctive the pattern, if the material is going to shrink, or fade, or be subject to moth attacks, or lose its lustrous finish, it is not going to be very satisfactory. Endless research has gone on, and is still going on, not only to evolve processes which will make such materials entirely serviceable in all respects, but efforts are being made to label them, so that when they are displayed in the shops, you will know just what you are going to get in actual service. At one time, perhaps, this was not so very important; most materials were made of but one type of yarn; the construction was simple, and therefore the service problem was not considerable. As new synthetic yarns have been developed, however, and as new style trends have demanded the combining of different yarns in complicated construction, all kinds of practical snags have been struck, and it is in an effort to clear these up and make the purchase of decorating materials entirely safe that various marks and labels have been adopted for the benefit and protection of the consumer.

For instance, the American Institute of Laundering has recently announced its approval of "Everglaze" chintz. This means that draperies and slip-covers made of "Everglaze" can be sent to the commercial laundry with full assurance that they will come back with the glaze unimpaired; not only this, but that the colors will remain fast and that there will be no shrinkage. The name "Everglaze" on the selvedge is your guarantee that the fabric has been processed as described.

Within a few months when you shop for your house you will probably encounter materials with a "Color Tested" Seal. This has been adopted by the Better Fabrics Testing Bureau of the National Retail Dry Goods Association and E. I. du Pont de Nemours & Co., Inc. The "Color Tested" seal does not indicate absolute color fastness. Rather, it indicates fastness tests based on the use to which you will put the finished article. Wash fabrics carrying this label will have been thoroughly tested for color fastness to laundering and to rea-

[*Please turn to page 103*]





You are invited to inspect THE WILLIAMSBURG GALLERIES, a series of harmonized rooms with furniture inspired by Old Williamsburg, but adapted to modern comfort and use.

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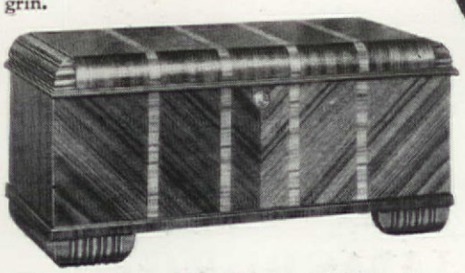
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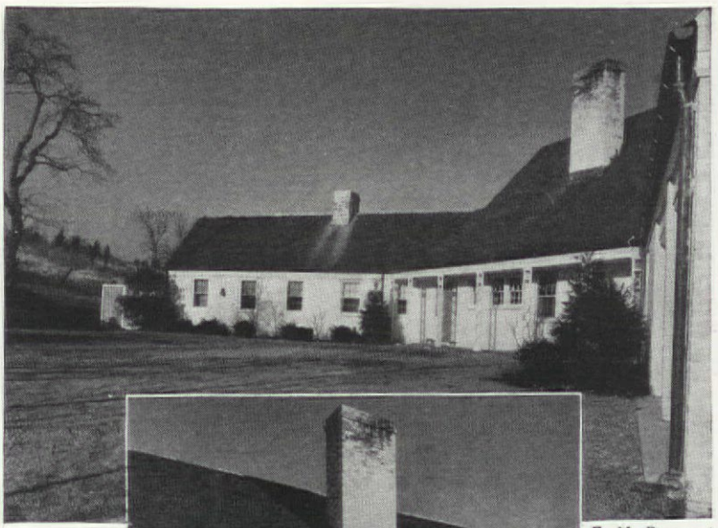
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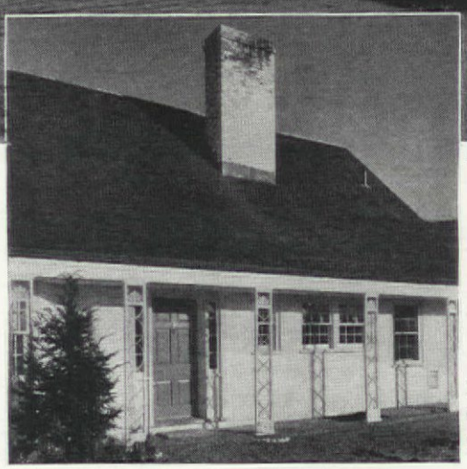
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F. M. Demarest



Interior views shown on cover and on page 29

On a

Connecticut hillside

Home of Mr. and Mrs. Richard Compton

As you come up the winding road, it looks like a tiny Cape Cod cottage, this white shingled house which seems to have grown right there on the hillside, with all the countryside spread out before it. But upon closer inspection one finds it to be quite large; a central part, which is the huge living room, with kitchen and pantry in back of it, and two wings, one including the master suite, guest room and bath, the other the enchanting flower room, shown elsewhere in this issue in color, a study, and the garage. The second floor of this attractive house is given over to two servants' rooms and bath.

The plan of this New Canaan house clearly shows the hospitable nature of its owners, Mr. and Mrs. Richard Compton. The greatest amount of space in length, width, and height is devoted to the living room. There are comfortable chairs and sofas for all the guests who drop in, and a welcoming atmosphere which is not hard to analyze. For Mrs. Compton has filled her home with books, flowers, and color, an excellent recipe for charm, we find!

Books obviously have deter-





Young Ideas FOR OLD ROOMS!



PAINT the fresh bloom of youth into your home. Brighten up musty, old-fashioned rooms with young ideas. Strike *daringly*—with bold tones and lively tints for ceilings, floors, and walls. Then see how dark corners, shabby somber spots perk up.

Pittsburgh One-Day Painting has done away with the muss and fuss that "doing over" your home used to mean. You simply close off a room. Painters come in the morning. You move back in that night—walls, floor, ceiling, trim, even the furniture sparkling with exciting, new colors.

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And what *colors!* Borrowing all the shades of Mother Nature, Pittsburgh Paints capture the glowing tints of spring, the blazing full bloom of summer, the rich flame of autumn, the clear sparkle of winter. Talk to a painting contractor about redecorating with Pittsburgh Paints. See what wondrous things Wallhide does to walls, Florhide to floors, Waterspar Enamel to furniture and trim. The cost is little!

Pittsburgh Paints are sold by leading dealers everywhere. And for free decorating advice on unusual problems, write: Studio of Creative Design, Pittsburgh Plate Glass Co., Paint Div., Pittsburgh, Pa.

BIG APPLE KITCHEN. Take the rich, lush red of a healthy Baldwin, the silver gray of the early winter sky, add a dash of green, a dash of black, and presto!—the big apple kitchen (pictured above). Carrara Walls impart a feeling of richness and simplify cleaning. The black and chromium table, the mirror, and the cook-book shelf add an original touch of smartness not usually found in a kitchen. Can you imagine a more modern, more exciting place to conjure up those delicious concoctions that every woman likes to make? It's *fun* cooking here!



MAPLE-LEAF BEDROOM. Autumn's majestic tones lend inspiration for this bedroom. The golden browns of fallen leaves, the subdued yellow of harvested wheat, the bright orange of the pumpkin. Color for any *man* to live with comfortably.



VICTORIAN HALLWAY. The stately majesty of the Victorian Period is suavely modernized—and brightened up with the beautiful colors of an old-fashioned bouquet! Here's a combination that adds intimate charm to a more formal setting.

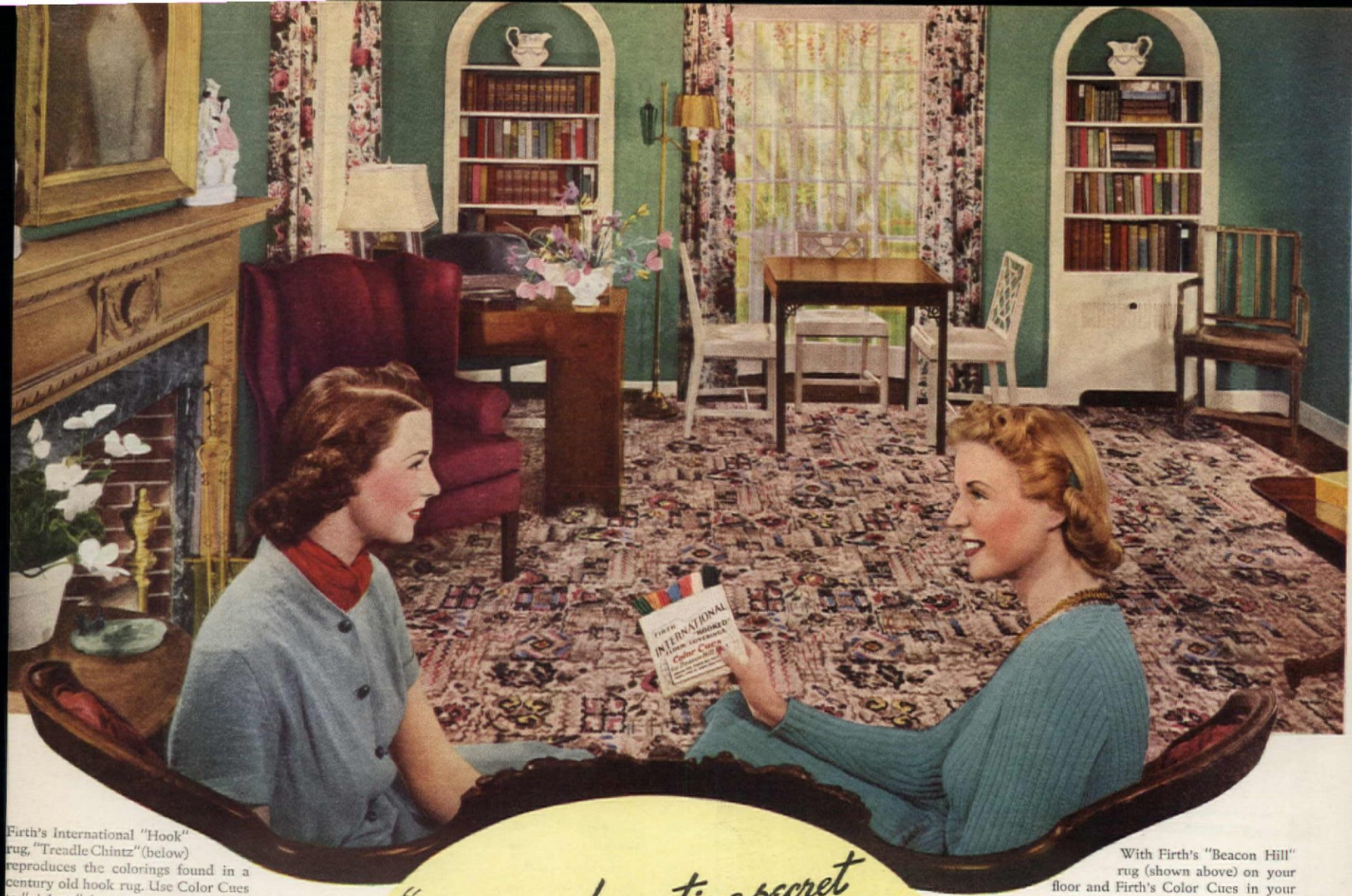


SUNFLOWER BREAKFAST ROOM. The sunflower brings us this "wake up and live" breakfast room. Its gay yellow bursting with sunshine is combined with the green of its leaves, the black of its seeds. Here's a cheerful place to begin *any* morning!

PITTSBURGH PAINTS

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Smooth as Glass



Firth's International "Hook" rug, "Treadle Chintz" (below) reproduces the colorings found in a century old hook rug. Use Color Cues to "pick up" these colors in your room.

With Firth's "Beacon Hill" rug (shown above) on your floor and Firth's Color Cues in your hand it is easy to choose just the right colors for walls and draperies.

"Here's my decorating secret Firth Color Cues helped me select just the right colors to go with my new Firth Rug"





Firth Color Cues will show you at a glance the beautiful key colors in this charming "Homestead" rug. Now it's easy to match your rug colors exactly!

Imagine decorating a room as a decorator would—easily, quickly, confidently. You can with Firth Color Cues. These little kits contain actual samples of the colored yarns used in Firth's International "Hook" Rugs! With their help it's easy to choose just the right colors for walls, draperies, and upholstery. No more guesswork—no more worry—no more difficulties in matching rug colors.

Now you can plan a gay, cheerful room using the wonderful color harmonies in Firth's International "Hook" Rugs. Color blendings originally created centuries ago by natural artists in provincial corners of the earth.

Send in the coupon below telling us which International "Hook" Rug you are interested in, and we'll send you the right Color Cues.



If you select this beautiful rug, "The Cottage," for one of your rooms, use Firth Color Cues to determine correct colors for curtains and upholstery. See what a professional effect you achieve!

FIRTH

RUGS AND CARPETS

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Free! FIRTH COLOR CUES

These are the Color Cues to the "Beacon Hill" rug shown at top of page. They'll help you select room colors to harmonize with this Firth rug.



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Please send me free of charge the correct Color Cues to the rug checked below.

☐ Treadle Chintz ☐ Beacon Hill ☐ The Cottage ☐ The Homestead

Name_____

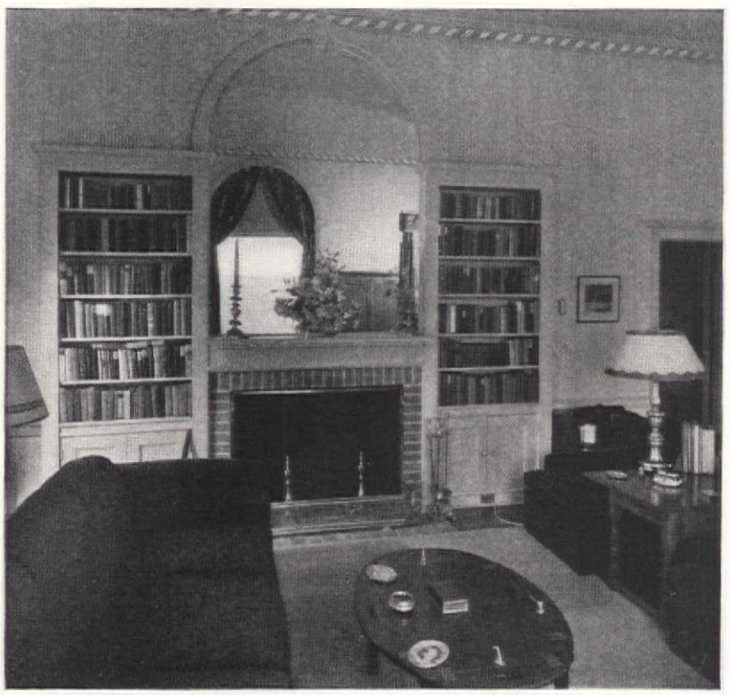
Address_____

mined one of the outstanding architectural features of the interior, the shelves built into three corners of the room (the fourth is the door leading to the flower room) and flanking the flower room. The over-mantel treatment is something else to be noted—a huge mirror identical in size and shape with the window opposite.

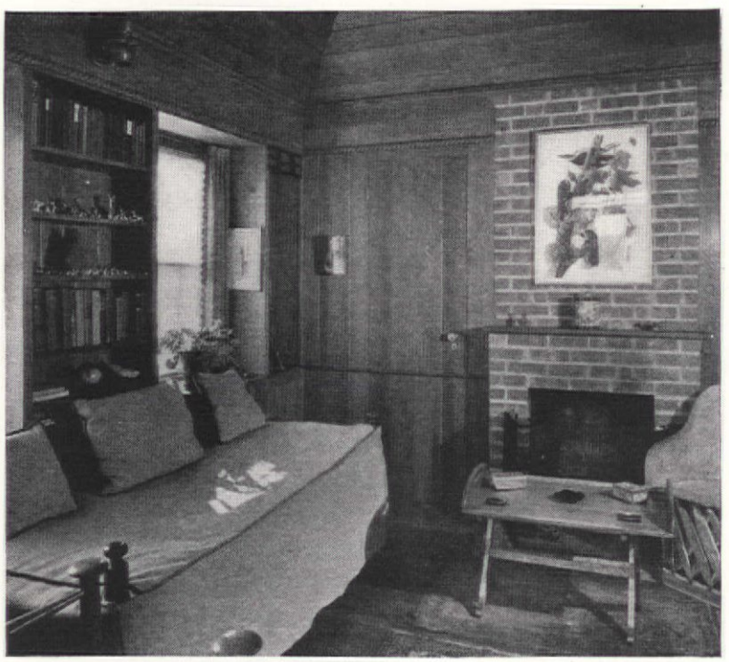
No less impressive is the unusual handling of color all through the house. As shown in the photograph on our cover, the living room walls are done in gray striped wallpaper, and the rugs are gray. The high ceiling, painted watermelon pink, casts a becoming glow on everyone and everything in the room. Blue is brought into the picture in a pair of chairs and pair of lamps. Dubonnet, that soft wine tone, covers the sofa and is the ground color for the chintz draperies at the windows which extend right to the floor, and in actual fact are doors leading to the flagged terrace outside.

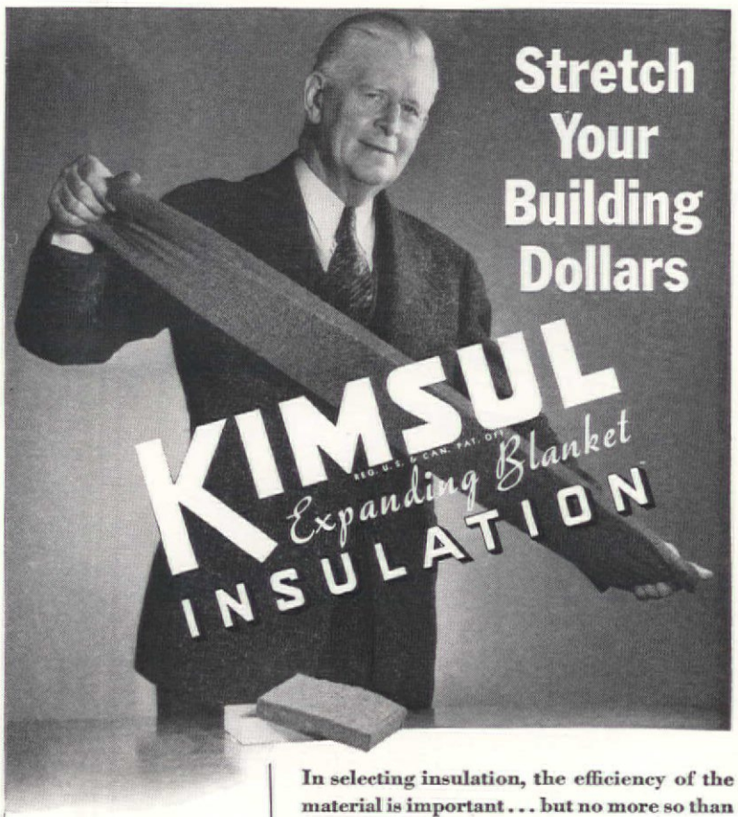
A tiny study, furnished to serve as an extra guest room in emergency, is wood paneled, with rope molding setting off the slanting ceiling, also of wood. Mrs. Compton has used brilliant color here again; a daybed, chair, and curtains in bright yellow crash welted in magenta, the color of the cyclamen plants growing on the window sills.

A story about this house would not be complete without mention of the great vases filled with flowers. Mrs. Compton uses these as a definite part of her decorative scheme; she selects many pinks to pick up the ceiling color and



Another view of the living room is shown in full color on the cover. Below is the study, furnished to serve as an emergency guest room





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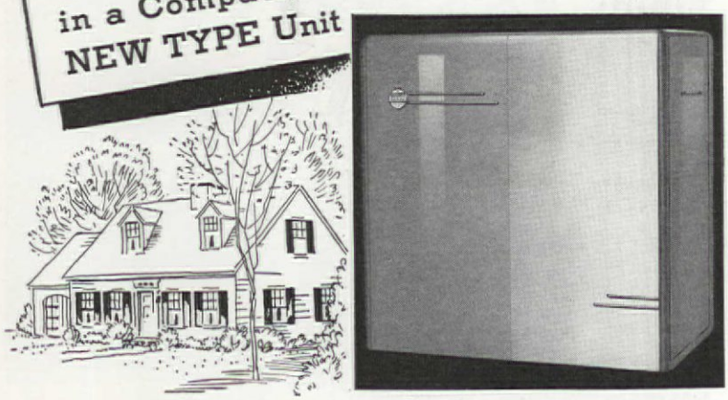
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combines them with other colors, that they may be all the more emphatic.

If one had to describe the lovely interiors of this house in one word, that word would be "colorful"; colorful walls, floors, and ceilings; colorful furniture and draperies; colorful books, shelf after shelf of them, and colorful flowers in great masses, each arrangement a delightful picture in itself.

Divorce those twin beds

[*Continued from page 15*]

the beds, you might prefer this to adding the bookcases.

And finally, a third suggestion. Use your twin beds against walls at right angles to each other, in the corner a square night table with built-in bookcases and a lamp for each bed. This table could have a hinged top for blankets or other articles infrequently used.

Every home has a tiny room, often the only room that can be spared for a guest room. If it is to be a room of real comfort, twin beds are almost a necessity—and a dressing table equally so. Now, with our ideas before you, there is no need to despair that all these comforts cannot be got into the smallest bedrooms you have.

These ideas make great good sense for children's rooms, too, you know, whether shared by two or facing the problem of where to provide for one of the greatest of all childhood pleasures, "staying all night" at a friend's home. Divorce those twin beds!

The finishing touch in the garden ensemble

[*Continued from page 24*]

wide one. For inexpensive and quick increase, there is the glossy-leaved vinca or trailing periwinkle. It holds its evergreen foliage all winter and in early spring stages a display of cheerful, closely clinging flowers. In this one group alone are three kinds of blue bloomers: the common species, Vinca minor, the golden leaved V. aurea and the new improved Bowles Variety which has a broader leaf and much larger and more intense blue flowers. There is also a pure white flowering sort. These are all perennials and not to be confused with the annual Madagascar periwinkle or old maid which makes such a fine bedding plant.

Because the perennial vinca adapts itself to both sun and shade and is evergreen, it is perhaps one of the most satisfactory of all ground covers. Suburbanites are finding it useful between pavements and curbs under the stretch of big shade trees. Another trailer of winter evergreen interest is Pachysandra terminalis or Japanese spurge. It is more expensive, does not increase so rapidly, and really needs a shady position. But it is a beautiful plant which, because it raises its tufted leaf growth well off the ground, seems to fill large gaps more completely than closer-growing material. Perhaps of all ground covers it suggests the formal landscape with fine evergreen trees and shrubs and plantings done for handsome effects.

For really moist positions, or in dense shade where nothing else will grow, the well-known creeping jenny (Lysimachia), with its yellow flowers, and Kenilworth Ivy are valuable. Let's keep them in their place, though, as we're supposed to keep our children or they'll run all over everything else! In moist positions in the rock garden, the creeping-nettle (*Helxine soleiroli*) will thrive in the South, while in the North the low evergreen mat of Euonymus radicans acutus and the variety kewensis will reach slender fingers across the snow. All sense of barrenness can be avoided where early spring bulbs have died down if forget-me-not (Myosotis) or creeping forms of the veronicas, like V. repens or V. filiformis, are tucked in to spread their dainty blossoms later on. These will thrive in either shade or sun. A pleasing companion to a sparse planting of vinca is another trailer —leadwort or plumbago—which, with its blue flowers in late summer, carries on the vinca's earlier flowering color. Quite contrarily the sand-verbena (Abronia) and creeping thyme will adapt themselves to dry baked surfaces and to poor soil, such as is found on exposed banks.

These covers, however, are not rampant enough to beautify great stretches of rough banks. Here sturdy and wide-spreading types like Hall's honeysuckle and the regular Japanese honeysuckle (*Lonicera japonica*) are more suitable. Other handsome vines like Virginia creeper and Boston creeper, and the improved variety Ampelopsis engelmanni, make a wide-spreading mat of green that flames to brilliant scarlet at the bite of frost. On broad slopes, the beautiful white memorial rose (*Rosa wichuraiana*) and the trailing hybrid rugosa rose, Max Graf, with its crimped pink blossoms, will make a mass of shining foliage; and in autumn, their red seed pods or hips are attractive. To wind their way over the rocks of a sunny bank, some of the native clematis species like C. texensis and the native false-bittersweet (*Celastrus scandens*) are

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especially interesting. In fact there's no end to rampant ground covers, for experts tell us we don't know anything yet about the whole tribe of clematis forms that are native to our country. Wild grapes we have certainly seen for ourselves, reaching out their tendrils to beautify some old stump or rough bank. Such coarse material carries a threat, though, for by its very nature it may get the best of us. So, if we must use honeysuckle because it is an inexpensive answer to some immediate need, let's plant it where we can keep it within bounds—as at the edge of a driveway or a concrete coping or a steep embankment.

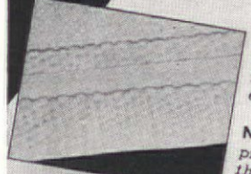
Other sturdy plants like creeping sedums will gradually overflow flat rocky ledges with dark green mats that are almost evergreen. Smaller hardy material that will stand more abuse even than grass and is fine for planting in stone walks, includes Thymus lanuginosus and all the varieties of T. serpyllum, as well as Veronica pectinata rosea and V. rupestris nana. Surely there shouldn't be a shabby spot anywhere!

For the enthusiast who likes to copy nature in his plantings there are many beautiful wildings that have found their way into nurserymen's offerings. That, by the way, is the safest place to get them, unless the gardener can dig his material where there is no danger of depleting nature's garden. We don't want to go contrary to the good work the garden clubs are doing for the conservation of wild material. Moreover, when nursery-grown, these natives have developed strong root systems and are generally shipped at the proper time of the year. This is, in most places, very early spring, or late autumn. And what a thrill it is to put the almost dormant roots into the ground just before the first frosts are due, knowing that next spring they'll unfold with fascinating growth of stem and leaf! Because many of these natives prefer sandy peat and slightly acid soil, they are ideal covers under rhododendrons or laurels. Especially suitable for such use are two closely allied plants—galax, with its shining rounded leaves touched with bronze, and Shortia galacifolia, or oconee-bells, of stemless growth. Under the protection of the broad-leaved evergreens, they thrive in winter and in summer graciously reciprocate by keeping the ground moist. Once established they hide or take the place of the wide stretch of leaf mulch that is usually placed around rhododendrons, adding real beauty to such plantings. In shady stretches, too, where the soil is moist many other native ground covers can be used to give distinctive effects. Tiarella, listed also as foam-flower and false-

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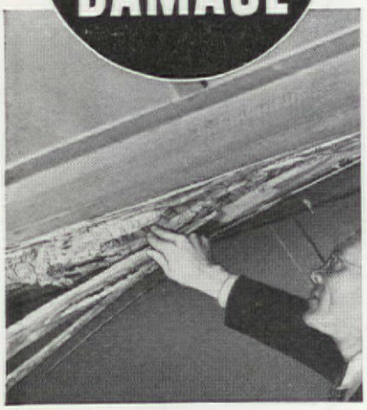
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mitrewort, trails its way in abandon when richly fed and adds the interest of its feathery flower spikes, while many more difficult trailers like partridge-berry or wintergreen and bearberry (*Arctostaphylos uva-ursi*) are satisfactory after they become established. This usually takes a full year; but quicker in getting a start, especially if encouraged by an acid soil, is the beautiful gold thread (Coptis). In cold climates some of the hardy club mosses will soon reach out long fingers of brilliant green. In fact, any naturalistic planting of ferns, small evergreens, and broad-leaved evergreens can be held to earth, as Nature herself does the trick, by the planting of these beautiful ground covers.

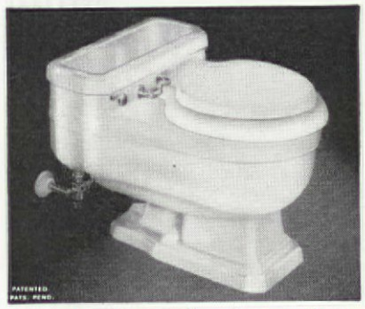
There is one place where we must be content to see empty places in the flower beds, and that is among roses. If our rose beds look bare, it is probably because we have made the plantings too far apart. When we set the bushes from eighteen to twenty-four inches apart, the plants themselves make sufficient shade; and this can be augmented by a cover of spent mushroom soil, compost, or peat moss that is spread about one and a half inches deep. We must yield this point of a neat but empty appearance to the rose specialist who is usually very set on this detail; roses are the thing with him and nothing else matters. However, when they are planted along with other perennials in a general border, they may enjoy the shade cast by the other plants, but they are in competition with them for nourishment. So let's keep them separate and tolerate the resulting barrenness, if any.

If, in the other perennial beds, we add to the tall favorites the low covering of other permanent kinds that make a gentle spread of bloom either earlier in the season or that flower at the same time, we mustn't expect real beauty without generous feeding and the generous use of humus to keep the ground open and retentive of moisture. If they are to be planted close to the roots of the taller plants, any low covers must be very shallow rooted. We can count on such beautiful material as Baltic ivy (*Hedera helix baltica*) along the edge of more formal beds, while the same evergreen interest will be found in hardy candytuft (*Iberis sempervirens*) which holds its attractiveness even after its spill of foamy whiteness is spent. Let's use some of the arenarias, too, in the perennial bed. A. montana enlivens its close tufts of foliage with small white flowers in May, while in the more shady position of the hardy border the variety A. verna caespitosa will lay a cover of beautiful green. Even the old-fashioned Jacob's ladder (Polemonium) has a charming, tiny relative in the blue, hand-high variety, P. humile. Brightly yellow are the flowers of the St. John's wort (Hypericum) which includes such diversified covers as the trailing H. reptans and that most tiny of shrubs, H. polyphyllum. There are many accommodating ajugas, too, that adapt themselves to border plantings in either sun or shade. After their spring flowering is past, they display beautiful gray-green or bronze foliage all summer. In May and June the low growing members of the veronica family, like the species repens, prostrata, and rupestris, will carry their characteristic blue flower spikes enhancing the pinks and yellows of other perennials. And if we use in generous quantity those dwarf hardy asters which have lately been introduced, we can have a gay riot of pink, blue, and lavender blooms in September. These little fellows seem to thrive best in the shadow of taller perennials.

Nor is that the end of it. The use of small brightly colored, spring-flowering bulbs has an important place in both large and small gardens in providing foot covers that are as gay as the debutante's slippers. Also each year sees an increasing number of dwarf-growing annuals offered by seedsmen and growers. It will keep us on the jump to try even part of them, so rapidly are novelties developed. These low growing annuals will carry into the flower garden the same gracious mantling effect of the plants usually thought of as ground covers. Color will run rampant there when tall plants rise as from masses of their lower sisters; and the whole garden will be one of bright beauty against a luxuriant green. Nothing will be bare or ugly.

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Curing the wet basement

[*Continued from page 46*]

physical impossibility. To resume, the trench is now dug down to depth, next run a concrete wall, four inches thick, using waterproof cement, from at least a foot *below* the floor level of basement and up as high as necessary. That done, form torn out, then fill in bottom of trench with two feet of rubble, smooth pebbles preferred, creating a water bed whereby the water, instead of working its way into your basement, can easily work its way around your house in the pebble water bed. Fill in with dirt the remainder of the way, replacing top soil and sod correctly. Yes, this method is expensive, but carried out correctly, it does the business.

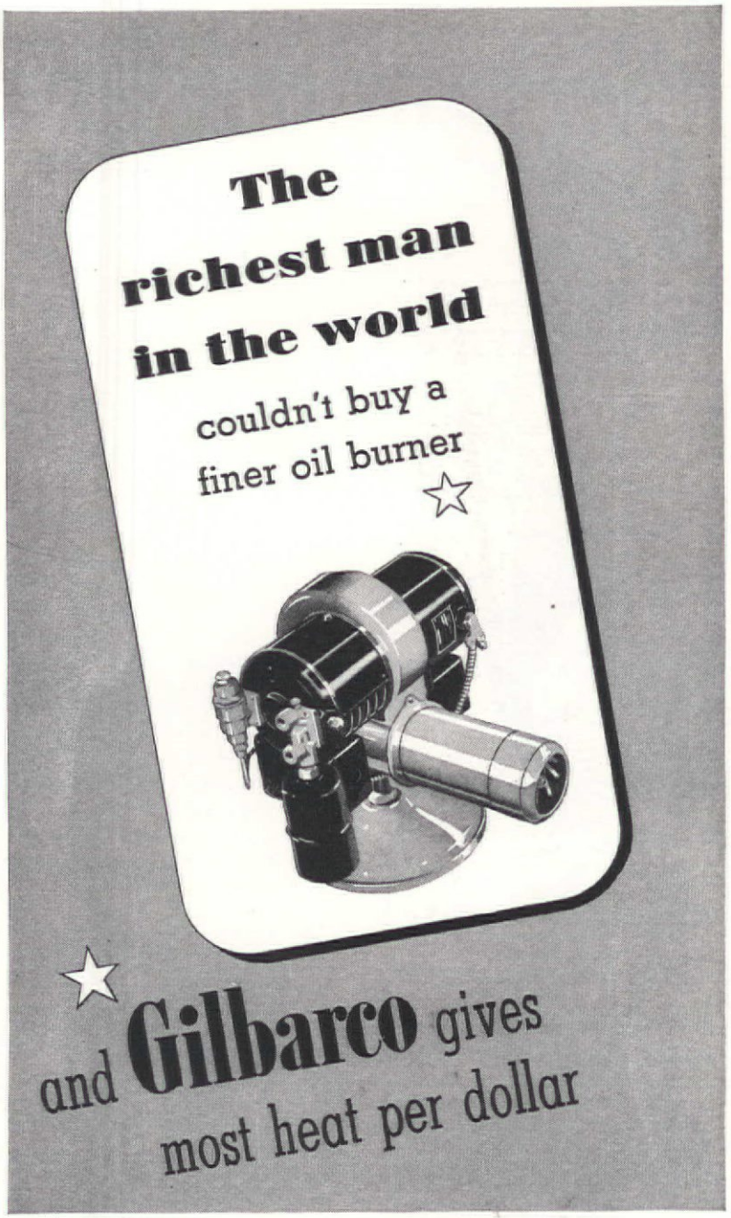
The second method does *not* keep the water out of your base-

ment. Instead, it permits the water to come in, but controls it by leading all seepage into a sump located so as to catch all incoming water. In this central sump you have installed an electric pump which works automatically. My objection to this method is the fact that you always have water in your basement, and water always works its way through your foundations year in and year out, not doing those foundations any good; and on top of that fact you always have a *damp* basement.

As I said, my determination was to have a basement as dry as a desert bone, and my method has given me that kind of basement. First, discover the directional flow of water in your ground. In my soil situation this flow runs north to south. Hence then, my primary undertaking was to dig a trench two feet wide, thirty feet long, forty inches deep at the east end, and four feet deep at the west end, locating this trench some ten feet north from the house, and dug squarely *across* the directional water flow. Now get this practical point; it is vital to this method. Always construct your sumps so that water can get into them easily, but out of them with difficulty. I purchased thirty feet of fourteen-inch drain tile that was damaged and set this tile in that trench with open joints, setting the lengths on a bed of punctured tin cans, being careful to see that the fall ran from east to west, hence away from the basement. On top of the tile lengths and at the sides, I filled in with more tin cans, and at the end of the trench dug a square sump into which the water would go easily. Then I filled in with dirt, replaced top soil and sod.

The west side of the house was where I had my work cut out, for the water simply poured into the basement in three places. Don't ever believe that water won't go through packed red clay. I know better, for I watched it come through in streams as large as your forefinger. On the west side I put down four major sumps, their bottoms lower than the basement floor. These sumps were filled within eighteen inches of the surface with punctured milk cans, thus allowing for top soil, sod, and flower bed. I had to sacrifice one tree, a pretty big fig tree which stood in an angle of the foundation wall. It is the habit of Mister Ficus to drive his long roots under houses and in basements to escape the attack of nematodes which can play havoc with the roots of fig trees. This fig tree had roots running from twenty to thirty feet in length, piercing the solid clay, and ranging over the basement floor. Where that fig tree stood there is now a sump six feet long, four wide, its bottom below the basement floor, filled with punctured quart and half-gallon oil cans. You cannot tell that the sump is there, but it is there, holding the very water that once disported all over the basement. But my *pièce de résistance* in this sump system is the completed driveway. This driveway runs from the state highway eighty feet to the house, then on down the east side of the house. Before this bit of sump construction was made the water ran down the highway, turned into our driveway, then literally poured into our basement. I had water to burn! Friends knowing my engineering experience urged me to pave that driveway solid with cement. That would never do, for then I would simply speed the water on its way to the house and into the basement. Instead, just for fun and good exercise, I got busy and dug that driveway out deep enough for a fourteen-inch water bed made of clean cinders. Beginning at the porte-cochere, it is ten feet wide and, at the highway, twenty-four. I moved by hand some thirty-odd yards of dirt which I placed where it was needed about the lot. In building that water bed I used thirty yards of cinders, not clinkers. After tamping it well, I set concrete chunks averaging eighteen inches square, throughout the driveway and filled in with granite rock dust. Today we have one good-looking driveway. At least that's what the folk say—its curved granite block curb and cemented gutter setting off the finished job. Visualize if you can the tremendous quantity of water the water-bed and sumps in that driveway hold. But here is the one fact which gives satisfaction to my soul: I have a bone-dry basement, and in it stand a real workbench, a tool room, not to say a word about laundry space and space to spare.

You ask about the cost? It was so little and gradual I didn't miss it. My biggest expense was hauling the cinders and rock dust, but at that my actual financial outlay was well under fifty dollars. Aside from the joy of a bone-dry basement, and what it means to the house and our health, the fine thing about this sump system method of curing the wet basement is that you can do all the work yourself, provided you have the strength and the tools, which are few—a good garden spade, a shovel, a pick, a cutter mattock, a couple of five-gallon buckets in which to "pack" the dirt (you don't want to run a wheelbarrow across your lawn!), a brick-mason's trowel (use that in setting the concrete chunks), and a medium-size tamper, also one post hole digger.



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EAVES and EVERGREENS

Consider both in spring planting

CAN anything be said that will make people realize how cruelly ugly it is to plant tree-shaped evergreens so close to the house foundation that their tips will inevitably be bent and distorted when they grow tall enough to touch the eaves? More than half the home plantings one sees demonstrate this error.

That your particular arborvitæ was guaranteed to be a dwarf means nothing to the passer-by, whose eye draws an imaginary line from existing tree apex to roof line, and winces accordingly. He has seen the betrayal of too many owners who counted on such promises of dwarfness to conceal bad, crowded planting.

What is so precious about that scanty foot or so of space you try to save? Plant your vines close in; your perennials and even your low-growing shrubs, too, if you like. But spare the trees, whose pride is in their straightness, the necessity of bowing their heads at the eave line.

And why this tiresome fad for conical conifers in foundation plantings anyway? If the purpose is to make a house look like a mountain rising bleakly above the scrubby growth of the timberline, it is assuredly attained—often unintentionally by bewildered householders who, in their hearts, cling to the age-old ideal of home as a cozy cottage nestling at the foot of some mighty elm or oak. If your property is too small to accommodate (and provide plenty of room for) a tree that will tower above the building—the traditional "rooftree"—, or if you would like your house some day to be wrapped in a close-fitting mantle of green, why pass up Nature's perfect solution for your problem—vines?

—HONORIA PHILBEN

Joseph's coat garden

[*Continued from page 23*]

In making their ivy trees the Vaughns obtained wooden Japanese tubs, painted them white, and filled them with good soil using plenty of fertilizer. They started their ivy plants or slips in the tubs and used tall sticks to serve at the "trunks" of the tree, attaching wires to them, umbrella fashion, over which the young vines could grow.

From pot gardening to the varied experiences of cultivating the beds made possible by the terraces, a hillside location provides many interesting features. Each terrace offered the Vaughns a plot for experimental gardening so their hillside is rich in interest. They have successfully worked out the formal type of bed, characteristic of the early Colonial gardens. A low Japanese boxwood hedge surrounds the beds and is used to form the geometrical pattern within. Gravel of a soft yellow color provides contrast in the paths, and balls of box-leaf veronica mark the corners.

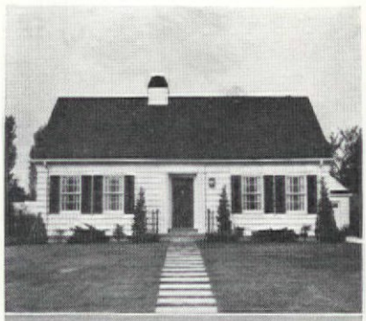
Mr. and Mrs. Vaughn have enjoyed experimenting in planting their terraces, too. On one they made a strawberry bed, with artichoke plants as corner markers. Still another, of particular interest to Mrs. Vaughn, was given over to a decorative vegetable garden. Being the bed nearest her kitchen, she put in it herbs such as chives, with parsley for borders around rows of seasonal vegetables, rotated so that the garden always looked well and so there was always something available for use.

Take a tip from the Vaughns if you have unsightly walls that need special attention. They used espalliered pear trees along the back of their garage wall to create an effective horizontal wall pattern to break the additional height at the top of their garden. Along other walls, they have trained ivy in horizontal lines, again emphasizing the flat effect and cutting down the height.

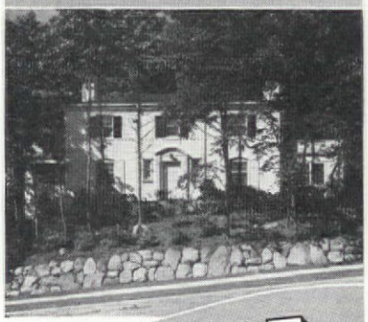
Throughout the garden they have used citrus trees and planted olive trees to give contrast where needed. To screen certain unattractive spots, they used massed shrub plantings. In the bank, just inside the garden gate at the top of the hillside, grow acacias and Monterey pines. The former provides an adequate covering for a part of the garden where concentrated planting has not been deemed advisable. The pines along the top of the fence at the street level form a needed windbreak and afford privacy.

Because the Vaughns spend so much time in their garden, they decided that their house should be as livable as possible, requiring a minimum of housekeeping. By following the modern plan of decorating, they have an interior in which the simplicity fits in perfectly with their scheme of living. Built-in cupboards and shelves in the living room and a decorative scheme of red, brown, and white contribute to a decidedly modern feeling. The end of the living room opposite the fireplace is the dining space. Above a built-in cupboard, which holds sconces of Mexican tin and bright colored glass, a mural done in the Diego Rivera manner adds novelty.

Two terraces adjoin this room, the entrance patio at the front and the wide outdoor living space



DOUBLE-WHITE on wood and on brick. Above: House at Bartlesville, Oklahoma; architect, H. H. Livingston, Minneapolis. Below: At Hackensack, New Jersey; architect, J. Norman Hunter, Teaneck, New Jersey.



WHITE that stays white year after year

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at the back of the house. Both can be used as outdoor living rooms.

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Watch for the label

[*Continued from page 93*]

sonable exposure to light; drapery fabrics will have been tested for cleanability and prolonged exposure to light and also to water spotting.

Another new label which you will see shortly is "Neva-Moth." It indicates a new type of process, developed after four years of laboratory work, which permanently mothproofs all manner of woolen materials used for upholstering furniture, draperies, and the like. It makes them completely safe from all types of insect attacks, irrespective of any dry cleaning, laundering, or atmospheric conditions. The process is non-poisonous, odorless, and its success is not dependent upon any special treatment or storing in the home. The original guarantee of this "Neva-Moth" process is five years; at the end of that time the fabric can be re-processed and guaranteed for an equal length of time. The process does not affect the strength of fiber in the fabric, nor does it injure the color or degree of fastness of dyestuffs used in its manufacture.

For generations people have been accustomed to recognize the "sterling" label on silverware; it has set a standard. Now we are beginning to have labels which set the standard for service of many less valuable but extremely important items that go to make up our homes. The manufacturer who makes the goods and the retailer who sells them wants you to know just what you are buying. Few of us are technicians; few can tell from looking at it what service properties a fabric will have. New labeling as indicated above is now making it possible for you to be sure you are getting what you want and need.

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Country cousins in pressed glass

[*Continued from page 17*]

water set free for so many wrappers, then X & Y Company received all of grandmother's trade. By similar reasoning, the Oats Company, which gave a table set piece by piece in the package, was by far and away the best breakfast food in the store.

Thus it was that some provincial home found its table graced by such things as cruet, water pitcher, and tumblers of the same pressed pattern of glass. True, it was used only when the parson came to Sunday dinner; but what feminine satisfaction to know that the table was properly and attractively set for that special occasion! Sometimes the same brand of coffee was bought for years in order to finish out a set, and though the appetite might desire a change the quest for beauty did not.

Some of the "country cousin" patterns are not so fine as the Bell Flower, but the design is of such charm that a table set with Fine Cut and Block is much more showy. It is known as a late pattern produced in the 'Eighties by the King Glass Company of Pittsburgh, massive in the detail of the all-over pressed blocks. Blue, cranberry, or amber cubes, sometimes varied the clear, fine-cut effect. One of these of the crystal-clear design graces the Victorian room as if to the manner born, like the expensive cut glass of the period, and hence inappropriate for the simple Cape Cod interior or the Early American type of home. The Fine Cut and Block calls for polished mahogany and fine linen. According to Ruth Webb Lee, in her famous book, "Early American Pressed Glass," this pattern is more difficult to find than the Daisy and Button, for instance.

There are Log Cabin and Picket patterns, both savoring of the great westward expansion as authentically as the well-known Lion or Westward-Ho. A Log Cabin compote with cover, which is simply a model of pioneer architecture in miniature, makes a unique candy jar for a den or recreation room. Bright colored candies seen through the clear stippled glass might well be fire or lamp light within.

The Picket pattern is unusual in effect, being of clear glass with stippled picket fencing making an all-over design. Square-headed nails in the cross rails are clear and highlight the stippling. Particularly attractive for a boy's room or upstairs sitting room is the square open compote on a standard with its corners mitred. Red apples within the fenced corral are eye-arresting. The goblets are round. For some unknown reason, the popular name of this pattern in the 'Eighties was the "London" pattern.

The Double Spear has special appeal for the masculine eye also. Made in the 'Eighties this design consisted of spearlike ornaments with a crisscross motif between. It is in clear glass and of considerable brilliance. The water tray as a brush and comb receptacle on a man's chest of drawers is appropriate, and flanked by a pair of celery vases in the same pattern filled with flamboyant cockscomb, a decorative note at once simple and effective is achieved.

Nailhead, in name, goes with this group. In design, however, it is daintier. The goblet with its inch-wide band of geometric tracery studded with raised nailheads is a motif not dissimilar to that of modern stemware.

Sunburst, a traditional pattern of complicated design, made in its pressed glass form after 1870, has many unusual pieces throughout. The butter dish may equally well hold butter or honey in the comb, while the celery vases invite jasmine to trail across a solarium mantel-board. Perhaps Waffle plates should follow the Sunburst dish of honey to the table. The design of this pattern is certainly a hint in glass for its culinary replica. The Waffle pattern belongs to the middle of the nineteenth century and was one of the early Sandwich patterns.

Sprig, of the very late 'Eighties, its dainty fernlike spray on every other panel, is comparable to the design etched on the elect Canadian or Cape Cod, both of about 1870. The pieces, themselves, are graceful in mould. Young girls, hobby hunting, should find this pattern and start a table service.

It is for these lesser known, yet interesting patterns that I speak while their accessibility still permits assembling in sets.

Roman Rosette, sometimes called Pinwheel, should appeal to the same lovers of the much talked-of Moon and Star. It runs more to the heavy, handsome type. Produced in early 1900, the background is lightly stippled, not as silvery as other stippled patterns. The plates are scalloped, one fair-size rosette in the center and a border of slightly smaller ones.

Palmette, belonging to the 'Seventies, is an effective mould combining leaves of palm-leaf fan arrangement. A ribbed leaf alternates with one filled with diamond points. The background is entirely stippled, and the pattern is usually of clear glass. The intricate cut and odd shape of a pickle dish in this pattern make it a unique card receiver.

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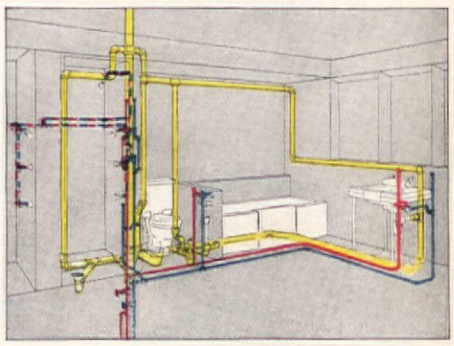
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Frosted Circle is also of bolder ornamentation and of Ohio origin, manufactured later in Pittsburgh. Some of this pattern is not frosted, for the whole design is clear and deeply cut, which variation brings us to a discussion of that subject.

Any infringement on the mould which altered the original design yet kept to it in the main was known as a variant of the pattern. Glass factories, after the perfection of the pressing machine, sprang up all over the East and the workers became nomads. "Join the glass workers and see New England" probably antedated the Navy slogan. At any rate, a worker as he went from one factory to another might dabble with the glass lees and in his spare time fashion something a bit like that which he had been doing, yet deviating from the mould. In this way was born the variant.

Another example of this temperamental departure in glass is the Daisy and Button with Narcissus. This clear, raised flower trails its appliquéd grace across the all-over design, an open field with raised blocks between. The flower, highly reflective, brings to mind the unfortunate youth of mythical fame who saw in the pool-mirrored reflection of his own face that of a drowned sister and thus met his own death mourning her, the flower, named after him, springing from his grave. In this pattern, Narcissus and mirrorlike liquidity are combined. Ruth Webb Lee does not list this variant and yet it is here —among the shops that dot our cities and small towns—fine, artistic, collectible. It comes in clear glass only, but in complete table service. Unusually attractive are the decanter and wine glasses. This, set on a Daisy and Button tray having a reproduction of a Currier and Ives picture, arouses thirst and admiration. Attractive, too, is the water service. Pitcher and tumblers are outstanding; the larger floral design shows fine workmanship and detail.

LATTICE, doubtless of the 'Eighties, is artistic even in its geometry of design. Plates of three sizes have a four-petaled flower in each latticed intersection. The other pieces are not an all-over design as is Cane or Basket Weave, yet the three suggest a pine table for setting. I have seen an open salt and toothpick holder of the latter adapt themselves with charm to smokers' use on an end table.

Plaid, also a plain all-over pattern but of interesting simplicity, belongs in this group. Specimens in these patterns are distinctive and not yet high in price.

Thomas Nutthall expressed surprise at the beauty of glass manufacture in the interior of the United States where decorations of mould and engraving were achieved over much discouragement incident to lack of taste and wealth. Lack of skilled labor in some factories and inconsistency of wages did cause the output to become bolder instead of lacy in design. Yet of the three hundred or more patterns of pressed glass made then and reclaimed so recently few ugly pieces are found.

RECORDS on the subject do not disclose the reasons for all pressed glass nomenclature. Some names are obvious; others arouse a query. Horseshoe or Good Luck pattern lends itself to interesting conjecture. Was it the first pattern of a certain New Year—a sort of glass toast to Lady Luck? This romantic speculation on the origin of a pattern is just another reason for enjoying pressed glass as a hobby.

Horn of Plenty, made in the 'Fifties and 'Sixties, is symbolic, too. A low but ample compote filled to overflowing with fruit and nuts at Thanksgiving is surely the perfect centerpiece. This pattern must have been very popular when first made, for it was turned out in immense quantities and in a great variety of forms, thus making it possible to assemble a complete table service.

Owl and 'Possum suggests the great outdoors. Lovers of nature would enjoy likewise Squirrel. Both patterns are practical but of fine detail and distinctive for use in a lodge. Odd pieces of each bring natural charm to these rural retreats. In the former pattern, the animal motif is on the stem of the goblet which is shaped like a tree trunk. In the latter, the stem of the goblet is still tree-shaped, but the squirrel, eating an acorn, sits on the side of the bowl, two different poses depicted on opposite sides. These patterns are of the very late 'Seventies.

Powder and Shot belongs in such rustic simplicity also. A larger stippling is the background for a hunter's horn. Spoils of the hunt should taste all the better from this compatible service.

Liberty Bell spurs one's patriotism. It is a commemorative pattern with the old bell on every piece, made for the Philadelphia Centennial. Young as well as old students of American History would be thrilled by ownership of some of these odd pieces.

Two other commemorative patterns that have been somewhat overlooked are Cable and Jumbo. The laying of the cable across the Atlantic in 1860 inspired the Cable. A trim of it is used for border effect, producing chaste beauty of design. Mr. Barnum's purchase in 1882 of Jumbo, which he claimed to be the world's largest elephant, prompted a glass



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mould. Children all enjoy the elephant finial of covered pieces. Many patterns for years had only catalogue numbers, but the commemorative ones were, of course, named at once.

For daintiness again, there is Jewel and Dewdrop, typical of the late 'Nineties. Fine tracery is saved from monotony by the raised jewel, clear and brilliant as the name suggests. This pattern delights the feminine eye with its fine detail; set upon colored linens, especially a soft green, an exquisite table results. Not quite as dainty but far from plain, and of the same decade, is Peacock Feather. I have seen a bed-stand lamp in Peacock Feather that diverts the attention from all else.

The Pressed Leaf celery vase is chaste and fits in with the most conventional requirements. In design, a long, ribbed leaf borders goblets having paneled stems. Covered pieces have acorns, perhaps two, and a long leaf as finials. The heavy "linear wash" in the old wood-cut pictures of the catalogue of M'Kee Brothers, Pittsburgh, Pennsylvania, for 1868, might seem to indicate ribs, and that therefore the Pressed Leaf pattern belonged to the so-called ribbed group of which Bellflower is one of the best, also Ribbed Grape and Fine Rib. But actually the Pressed Leaf pattern is "a plain, fairly heavy glass" according to Ruth Webb Lee, which she illustrates with examples of water pitcher, goblet, spoonholder, and footed salt on Plate 125 of her book.

Though we think of the sunflower as a bold, coarse flower, the pressed pattern by that name belongs to the fine tracery group. An open sugar bowl in Sunflower flares sufficiently to hold nasturtiums or other short-stemmed flowers in beautiful effect.

These are only a few of the pressed glass "country cousins" that remain in any numbers for collectors, the first choice patterns like Thumbprint, Rose in Snow, and Stippled Star, being already garnered. To hunt them out and discover their latent charm is like finding the first wood violet in the spring. Furthermore, give time to anything, the manufacture of which has been discontinued and it will, without doubt, increase in value and appreciation.



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Peony lesson for beginners

[*Continued from page 19*]

I have two such peonies before me, which, by the way, the American Peony Society classification groups with the "doubles." One is Marie Lemoine, which was presented to French society in 1869 by Calot; the other is Crousse's Avalanche, which made its bow in 1886. At first glance they look alike, but when you begin to observe them more closely the most amazing differences become apparent. In comparison with the low, wide, and sedately arranged guard petals of Avalanche, for instance, the outer petals of Marie Lemoine are so rounded as to seem almost rococo in temperament. On the other hand, in Marie Lemoine the inner petals are neatly and modestly arranged on a flat plane with a broad sunken center, while, by comparison, the crinkled inner petals of Avalanche seem twirling about their center with abandon.

Both these peonies are of a whiteness of such exceptional purity that it is positively virginal in character. It is only when you hold them close that Marie Lemoine suggests ever so faintly what the French call *vert de mer clair*, while Avalanche has hovering over it what is probably known in fairyland as an aerial blush caused by a touch of crimson on the central petals. As for the *vert de mer clair* haze in Marie Lemoine, which gives its whiteness just the faintest suggestion of lemon and which comes from an inner golden glow, it takes us back to our study of the variants in the arrangement and development of stamens. For in searching for this inner glow, you find it not in a cushion of golden stamens, as in a single peony, but in stamens sparsely distributed among a massed center of the more advanced and sterile petaloids, and from the collar of stamens that circles these petaloids as though with a fine silken fringe. This illustrates beautifully what varied combinations can be formed by the stamens and their transformed successors and what varied effects they can achieve.

Eventually, of course, in our study of the evolution of stamens, we come upon peonies with absolutely none at all, their progression having culminated in true petals. There are some peonies which, in their first days of bloom, give the impression of having reached this high and ultimate stage of sophistication of full petaldom *sans* carpels and *sans* stamens, but which, upon opening more fully, may reveal themselves as being in one of the last

stages of transition. This is true of Grandiflora, which came next in my collection and which is an exceptionally large bloom of a silvery shell pink and altogether splendid. It is only when its pointed guard petals open that they give away the secret that the inner petals are still in a late petaloid stage, broad ribbons of crinkled silk in petal texture, instead of fully formed petals. This variety was produced by John Richardson, a member of a wealthy old Boston family, who never engaged actively in business and was able to devote most of his life to his garden. Peonies were his favorite flowers and he produced many superior varieties; it is charming to know that Grandiflora was presented to the world in 1883 when he was eighty-five years old.

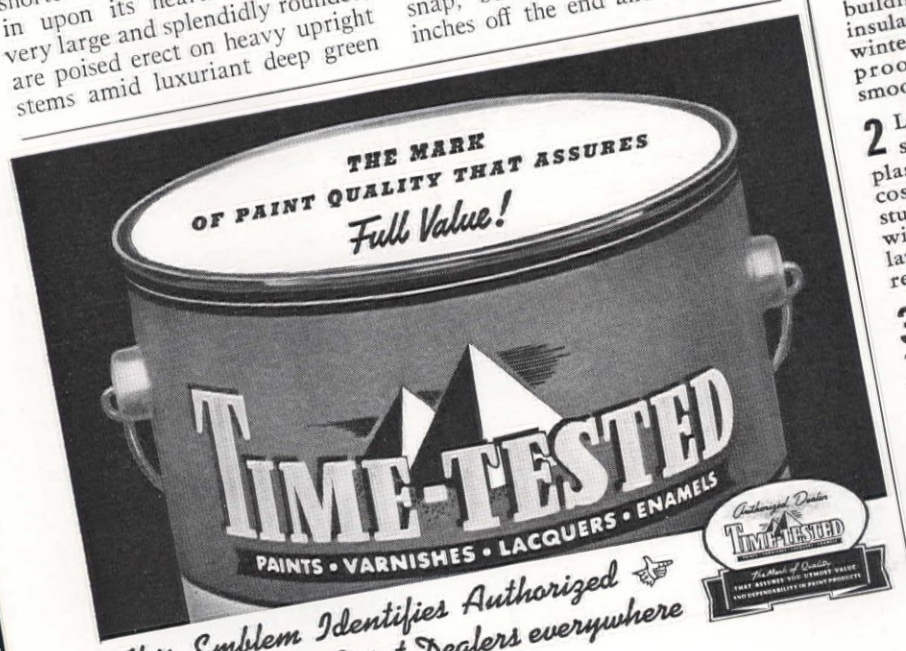
And now, at the end of our first lesson in peonies, we come to the fully developed double sorts which most of us become acquainted with first and which we always most closely associate with the gorgeousness that is the peony. There were only two such in my collection, which you will hardly think a proper dramatic culmination to so magnificent a progression of flowers. However, they both illustrate the point of double peonies most nobly, even though without fanfare or maffick. One is Katherine Havemeyer, another variety originated at Cherry Hill and introduced in 1921. It has large blooms of light rose pink with rounded guard petals somewhat notched at the ends, and with inner petals incurved so as to give the flowers a high, full, rosebud center. The other is the 1937 introduction, Merrimac, which has an incomparable compactness, without any stamens or carpels, and with its petals ranging closer and closer and growing shorter and shorter as they press in upon its heart. The flowers, very large and splendidly rounded, are poised erect on heavy upright stems amid luxuriant deep green foliage. They are an unusual deep rose pink, which is enlivened on the underside of the flowers by a row or two of shorter supporting petals, as they might be called. These are a striped green and crimson, sometimes edged with crimson. Then, supporting them are the heavier-weighted green sepals, also edged with crimson, which gives them quite an air. In fact, it impresses upon your attention the loving thoughtfulness with which even the details of the underside of the flower are handled to the very edging of the sepals. In a flower like Katherine Havemeyer, of such general impressiveness, you might think that such small details could well be overlooked, but not so.

And now that I have come to the end of the collection that the young man at the nursery so kindly gathered for me, I have almost forgotten the task I had set for myself of choosing the proper varieties for my garden. For in taking my first lesson in the kinds of peonies as governed by the gradual and varied evolution of stamens into petals, I find myself emotionally stirred by the unfailing fertility of imagination with which this fundamental problem has been given form and with which it has been sublimated and exalted in a myriad of charming ways. By getting into this close touch with the varying peony forms, I really feel as though I had plumbed the depths of personality and sounded the alchemy of individuality.

Community gardening for children

[Continued from page 45]

the school, that made it doubly interesting!) They were constantly getting it twisted and every minute I feared it would snap, but we broke only three inches off the end and that I did



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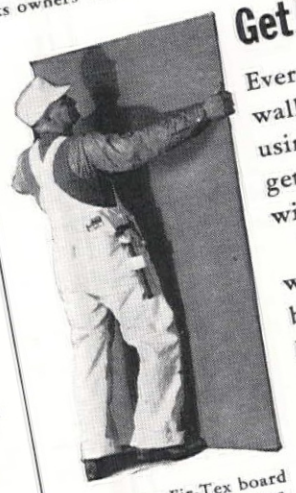
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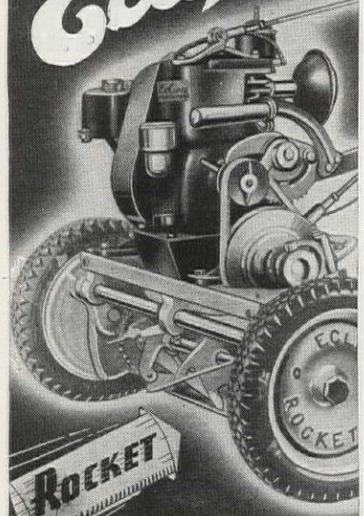
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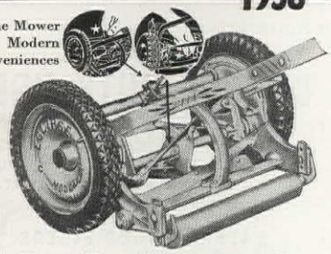
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myself. The farmer had plowed a strip thirty feet by about one hundred which made it so wide we had to have two lengthwise paths with a row of gardens in the center, a very awkward and undesirable arrangement. Again we made paths between the gardens and again cellars and garages were ransacked for markers. We staked off twelve gardens, eight by ten, assigned most of them, and quit for that day.

That evening I made my second visit to the east plot to finish marking off the gardens and assigning them, and found that a dozen more children had picked out their gardens and begun work on them. Here the children were all rather young and quite inexperienced in digging or hoeing, so quite a number of parents were out helping proud little sons; yet some nine- and ten-year-olds were hard at it all alone. Some of the men who knew something about gardening practically dug the little plots over, laying the sod grass side down and covering it. How many basketfuls of stones and junk were carried off those gardens I shall never know, but the heap looked like a small mountain when we were ready to plant seeds. By the time the cleaning up was done it looked as though they were making sunken gardens or lily ponds, so back came many of the stones to border each plot or to make paths. I told them their gardens were too small for stone-edged paths, but they loved the looks of it and wanted them so that I let them go ahead. I had resolved to interfere as little as possible in their likes or plans.

This garden took most of my time, for boys and girls called me up asking for spaces and by the middle of May there were twenty-nine young gardeners out after school on most clear days. One boy forgot the location of his garden and planted over one that had been done the day before! That caused considerable conversation in the neighborhood and much free advice was given me as to what I should do about it. What I did do was lead the boy, who had done the second planting, back to his own plot, give him some of my own seed, and help him plant it, for he had begun to lose interest because all his own seed was going to come up in the other boy's garden.

We had very dry weather for a month so growth was slow, but for the same reason weeds were scarce and the enthusiasm continued. Here we had our only deliberate acts of vandalism; one garden was completely wrecked twice, but the owner persevered and the third planting was permitted to grow. At the request of the parent of the child whose garden had been damaged I did not interfere. Small children were

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supposed to be kept out of the gardens, but younger sisters and brothers were so proud of their elders' achievements that they spent a great deal of time in or near the gardens. They did no damage until one day, two three-year-olds became quite cross at the youngest gardener (age five) because he'd thrown water on them, and pulled out every radish seedling and every tomato, pepper, and cabbage plant, leaving the little garden perfectly bare. That was heart-rending to the owner of the plot, but again I did not interfere, at the request of the parents who meted out punishment and made what restitution they could.

All the neighbors, with children or without, were interested in this garden and in what the lot produced. Most of the children planted vegetables. Lettuce was very poor, but radishes, carrots, beets, beans, and cucumbers did very well. Cabbage, tomato, and pepper plants were tried in almost every garden and one boy had an eggplant and a few white potatoes. Many of the children bought onion, tomato, and cabbage seed without asking me about its maturing and so were disappointed in the lack of a crop, though a few of the tomatoes did produce fruit. Green beans, due to infestations of Mexican bean beetles, were not very productive, though I dusted them with magnesium arsenate hoping to get some kind of crop. One child had a beautiful bed of zinnias, and tomatoes and peppers (from set out plants), lima beans, and Swiss chard were plentiful.

In the central plot, where every garden was taken, the age range was from five to fifteen years and all through the season the gardens were pretty well cared for; ten of them were beautifully kept, twenty-four were average, and two were neglected. These latter belonged to two small boys whose parents showed no interest. Thinking the children were old enough, I left the dusting of the beans to them but they did not do it thoroughly enough to insure even the partial control that I achieved elsewhere. They grew lettuce, onions, carrots, radishes, beets, beans, spinach, cabbage, and tomatoes, and a few tried corn—unsuccessfully. One small boy, who the first year grew four tiny sweet potatoes, tried them again, training the vines to a section of chicken wire set at the corner to prevent the ends being trampled by other gardeners. His crop amounted to eight large potatoes.

Some of these children go to camp and with those that remain at home interest dies during August; but with the beginning of school it revives and belated weeding and pulling out of dead



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stalks takes place. The tomatoes were so abundant that I heard the children say they got tired picking them and let some rot on the ground. In every case where the parents were sufficiently interested to use the small amounts produced, the gardens were beautifully tended. Two gardens were a riot of zinnias, centaurea, marigolds, cosmos, and nasturtiums.

In the west plot, where houses are not close and there are plenty of open fields, gardening was not so popular, but out of twenty-three gardens three were very well kept (papas and mamas did most of the work and carried water during the dry weather); eighteen were fairly good, and two were completely neglected after the first day. One little boy planted watermelon seeds only, but the others planted the usual garden crops. Kohlrabi was planted here and there but was not liked. Two little sisters did all their work with wire cultivators, one long-handled and one short-handled, and their vegetables seemed to grow as well as those which were tended with more orthodox tools, though not so neatly for they had no parental help and did not ask for advice from me. They planted whole packets of onion, pepper, and tomato seed in short rows; the onions scarcely appeared, but the pepper and tomato seedlings were as thick as hairs on a dog's back. After much coaxing I persuaded them to thin and transplant a few. None of the children



like to thin; they hate to pull out the seedlings they've planted.

The interest and coöperation I received from parents, teachers, and the playground committee was a decided spur to me and I worked hard for three months advising and helping where I could. All through the season the children would tell me where they thought they had made mistakes and what they planned to do "next year." I suggested the planting of more flowers and fewer vegetables because of the small amounts produced. This coming year, if, as we hope to, we have one hundred gardens in use, we will consider that the project has attained a permanent place in organized recreation.

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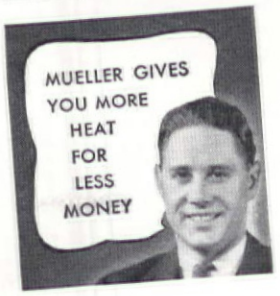


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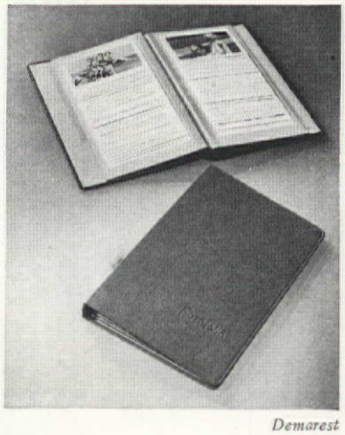
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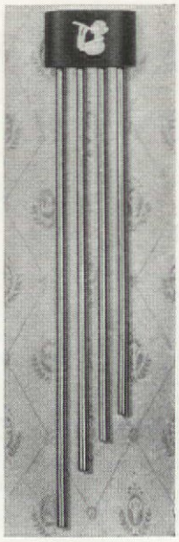
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Birthday picnics

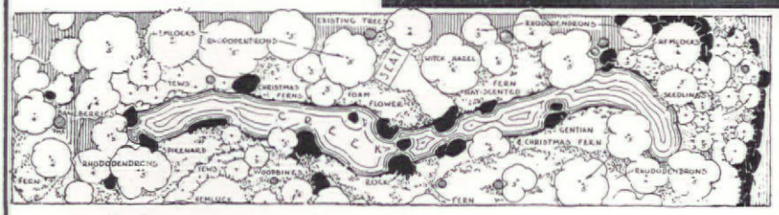
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When the doorbell rings

You never know whether your doorbell ring means a peddler, a thief, or your best friend—unless you have a device like the Dictagraph Doormaster. It is a sort of house phone with an inconspicuous loudspeaker on the doorjamb that carries your question to the person on the porch. You simply pick up the phone, ask who it is, and the visitor replies in a normal tone of voice. This modern convenience of the Dictograph Products Company, Inc. makes it possible for you to know friends and people on legitimate business from undesirable intruders.

A little boy and his garden

[*Continued from page 87*]

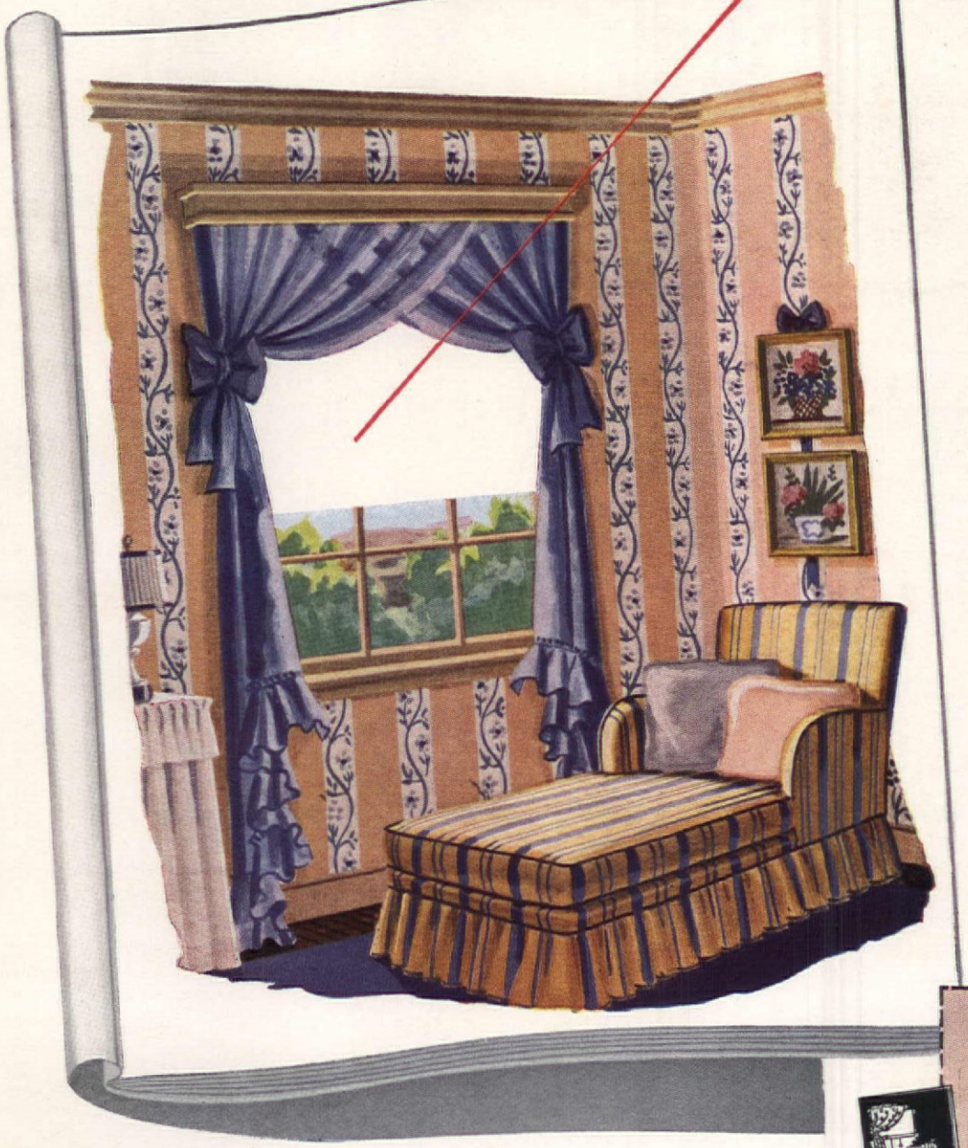
neighbor's English setter used it as his private bath. Eventually the leaks were plugged, the setter discouraged, the lily roots planted —all of which labor produced a fine crop of mosquitoes. Goldfish were then procured to eat the mosquitoes and these proved so interesting that the waterlilies were forgotten.

To Vickie at thirteen the goldfish were an old story and he returned to his original garden. This was now increased to a plot eight by ten feet, and he was encouraged actually to plan the garden with paper and pencil. For months thereafter we lived among diagrams and seed catalogues. That year he took full charge of his own garden. We did not do his weeding for him and we did not give advice unless he asked for it, for he had now reached the 'teens when independence develops with increasing rapidity. Instead of giving him advice, we lent him the gardening magazines and books we had ourselves found useful, and often referred him to them for answers to questions his father knew perfectly. In this way Vickie was taught to use a reference library as well as to be a gardener.

Today, at fourteen, Vickie's interest in gardening is strong and vital—a pleasure to him and a great delight to us. Whether it will remain with him throughout life I should not dare to predict. By now I have been a mother long enough to have learned wisdom. But I do know that Vickie's present love of gardening has given him that sense of the immutable, of the unchanging laws of nature that only a life lived among plants can give.

WHAT COLOR *would you use in Cloth* WINDOW SHADES?





A few years ago, you wouldn't even have had the fun of thinking about it!

Homes were less colorful and windows wore "nice neutral window shades" that had to go with everything! But now you start all your curtain-drapery planning with cloth shades *in color*. The window here could use Larkspur Blue or Colonial White, or a Beige window shade like the walls. The other colors shown are Cream, Sunrose and Springleaf Green. They're all genuine cloth shades, woven strong and firm on a loom; then processed to make them weather-resistant, colorfast and long-wearing.

Right now, when you're thinking "summer curtains" . . . think about a summer set of window shades. "The well-dressed window wears a fresh cloth shade." And you can get them at such modest cost! Look for these colorful *cloth* shades styled by The Window Shade Institute, 500 Fifth Ave., New York.

MADE BY A MEMBER OF THE WINDOW SHADE INSTITUTE — Genuine CLOTH Window Shade

Color questions answered . . . in a new kind of decorating manual. Shows samples of decorators' colors with sketches for every room. By Elizabeth Burris-Meyer, noted decorating authority. Postpaid, 25¢



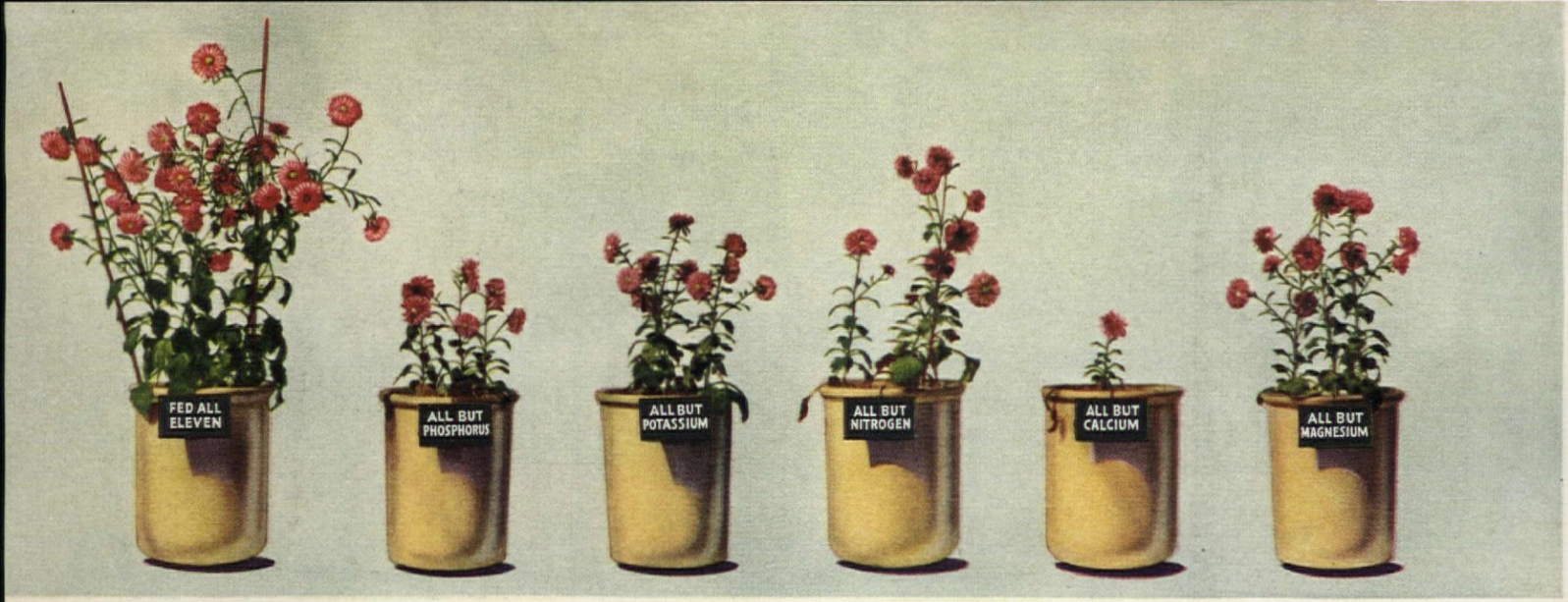
THE WINDOW SHADE INSTITUTE
500 Fifth Avenue, Dept. AH-2, New York, N. Y.

Please send me a copy of Decorators' Color-Schemes, the new handbook for home-makers, containing 20 color harmonies for different rooms, and rules for combining colors. I enclose 25c.

Name_____

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Planted in washed sand, fed with selected plant nutrients dissolved in distilled water, the growth of these plants is an *accurate* check on the importance of the 11 different food elements all growing things need. The test, made at a famous university, shows that lack of *any* of the 11 needed elements results in stunted development.

THE DIFFERENCE BETWEEN MEDIOCRE AND *gorgeous gardens*

It can be lack of just one food element

● Imagine that the twelve aster plants pictured above are twelve complete gardens. Then you'll have a true picture of why *some* home gardeners achieve lovely breath-taking results, year after year—while others are always disappointed.

The conditions of sunlight, air, water, temperature and soil under which these asters grew were identical. Yet *one* plant grew big and sturdy, blossomed far more beautifully than any of the others.

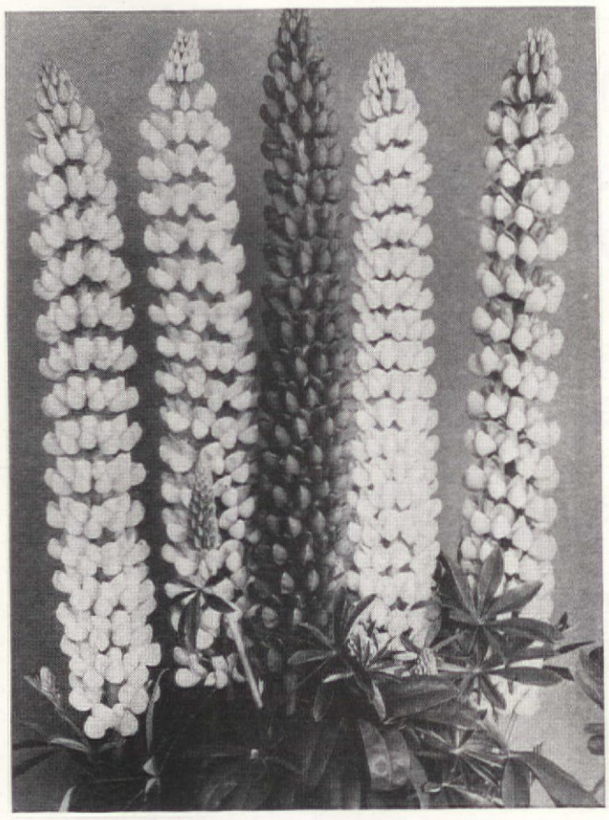
A seemingly insignificant difference in *diet* was entirely responsible. Each of the failing plants lacked *just one* of the food elements every growing thing needs from the soil. There could be no clearer proof that partial failure is always risked if you omit even one needed element from your feeding program.

That's why so many of the best home gardeners use VIGORO, the complete plant food that supplies all eleven needed elements in scientifically balanced proportions. Vigoro almost *guarantees* the vivid, abundant beauty you want in your garden!

Feeding with Vigoro is the easiest way to get a weed-free lawn. Vigoro encourages deep, extensive root growth that tends to choke out weeds; top growth so thick it leaves no space for new ones to sprout.

Lawns, flowers, shrubs, trees, vegetables—Vigoro supplies them all with the complete diet they need. You'll find it pleasant to use—SAFE and economical. Order Vigoro now—4 lbs. for each 100 sq. ft. of garden area—from your garden supply dealer!

A PRODUCT OF SWIFT **VIGORO** *SUPPLIES ALL THE FOOD ELEMENTS NEEDED FROM SOIL*



The Russell lupins, now making their debut here

Eavesdropping in the GARDEN WORLD

E. L. D. SEYMOUR

New things are constantly appearing in the category of hardy perennials, but not often do they receive the acclaim that has accompanied the Russell lupins now making their debut here. Besides being of amazing size (spikes are said to have measured three and a half feet in height and five inches in diameter) and exhibiting a remarkable range of pure, brilliant colors, these flowers have played a star role in one of those human interest dramas that horticulture gives to the world every now and then. In this they share honors with George Russell, their originator, a gardener of York, England, who, in 1911, at the age of sixty, fell in love with some old-fashioned blue and white lupins exhibited at a local flower show. He determined to spend the rest of his life improving them into something that had never been seen but which, he felt sure, could—and should—be created. Twenty years later he had not only succeeded in his endeavor, but had refused many offers from professional and commercial growers who sought to buy, often at fabulous prices, seeds or plants of the results of his painstaking work in hybridizing and selecting. Finally, one astute firm appealed to him successfully on the ground that by releasing some of his stock, he could enable many other flower lovers to share the enjoyment of his productions. With characteristic indifference to financial reward, he relinquished ownership and rights to the further development and distribution of the strain for a very modest sum, but with the stipulation that his name be permanently associated with it, and that a lad who had helped him be allowed to continue work with the flowers he, too, had come to love. The deal was consummated, stock was grown on until now there is enough seed to offer on both sides of the Atlantic, and George Russell, breeder of new beauty, though well past four score years, is once more the practical gardener, working in his own garden and those of his neighbors and, we hope, enjoying in full measure the proud satisfaction to which he is entitled.

* * *

Hoping that our home economics colleague will not feel that we are invading her territory in talking about mushrooms, we want to pass on an interesting bit of cultural information. Heretofore the supply of the succulent fungi for those of us who do not depend entirely on the mushrooms we gather, has been limited by the fact that commercial production

[*Please turn to page 118*]

Children's gardens grow better citizens

I. GEORGE QUINT

It was late afternoon of a dark, wintry day, and an ominous hush pervaded the New York County Criminal Courts building. From the lips of the stern, yet visibly affected jurist had come the words: "The law leaves me no alternative but to sentence you to imprisonment for the rest of your natural life."

Imprisonment. For life . . . because the woman had stolen once too often and the law had caught her? True, but basically and primarily because she knew no better; because she had grown up with nothing to deter her and much to impel her to steal; because society had succeeded in punishing her, but failed in giving her a chance, an environment that could have helped keep her from even her first adventure in crime. As they took her away, I heard her sob, "But, I never had a chance."

It is an old, old story—improper environment for the young. But now the nation is beginning to realize that a cure for much crime lies waiting in the soil,—in playgrounds, in gardens. Cities, states, social welfare organizations, and, even more, farsighted individuals are awakening to the tremendous aid to better citizenship that sprouts in children's gardens, and more and more are we finding them in every corner of the land. But more and more are needed.

Every child is at heart a gardener. Nature, poetry, nursery rhymes, children's tales, fables, literature—all abound in praise of flowers. Children reared among flowers and trees develop a cheerful spirit. They are happy, imaginative, romantic. They breathe the fragrance of the blossoms and their character is moulded. Where there is a garden there is contentment. And it is in this sort of environment that useful, worthwhile citizens are trained.

Furthermore, there is a lesson to be learned by watching the development of seeds or bulbs. As embryo plants, they, like infants, must be nursed tenderly. They require food, sunshine, careful attention. The baby deprived of sunshine becomes weak, sickly; the seedling without sunshine does likewise. But without food and water, abundant sunlight will sustain neither plant nor child. And, as the baby must have space to creep, so plants must have room to breathe and to flourish.

All this, I am convinced, makes up the first lesson in nature study;



Newest Fashions in Garden Flowers

Four new Hardy Flowers which we can heartily recommend. Strong rooted quality plants in every way.

1. New Giant Columbine
Extra large, long spurred flowers. Rich in colors. Robust in growth. Six for $2.00.

2. New Yellow Day Lily
Hemerocallis Hyperion. Lovely citron-yellow flowers borne on 40-inch stems. Blooms abundantly in July and August. Each $1.00.

3. New Phlox Augusta
Fade-proof, sparkling American Beauty red flowers. Persistent bloomer. Grows 2½ feet. Three for $1.50.

4. New Hardy Fuchsia
Blooms profusely all Summer and Fall. Ruby-red flowers. Thrives in sun or shade. Three for $1.50.

2 New Catalogs
Unequalled by any in America in number of new things and the finest old ones, of Wayside's quality plants and Sutton's unsurpassed seeds. Illustrated in faithful colors. Send for them.

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EXCLUSIVE AGENTS FOR
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The WISS CLIPPER works on a new principle that makes for greater speed and comfort. Try it. You'll see!

Here's the slickest grass clipper made!

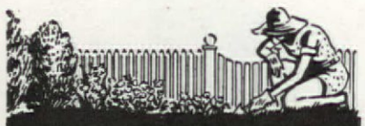
Here's the Grass Clipper with the *vertical-action* handle and the *horizontal-action* blades! Keeps the hand from getting cramped. Does the job quicker and easier than ever before. WISS quality throughout — with many features not available in other makes and models — including special adjusting nuts and swinging shackle which enables the blades to be spread apart for re-sharpening.

At Cutlery Counters everywhere or sent Postpaid on receipt of price — $1.40
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Mail me Booklet 1158 showing complete line of Wiss Grass, Hedge and Pruning Shears.
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2 Forms—Liquid and Dust

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HAMMOND PAINT & CHEMICAL CO.
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The COLVIN Sub-surface Irrigator

guarantees luxuriant growth to trees, flowers, shrubs and lawns.

Connects with garden hose and delivers water directly to roots in a few minutes. Used by thousands of enthusiastic gardeners in U. S., Canada and Mexico, and by Parks, Cemeteries, Golf Clubs, Estates, Race Tracks and Nurseries.

Fits any standard hose coupling. Sturdily-built of best materials for long usage.

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This and 2 other models sold thru leading hardware, seed and department stores. If your dealer does not have it in stock, send check or money order direct to us today along with dealer's name and we will promptly send you the Colvin Irrigator postpaid. Write for literature.

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and it is very likely the first lesson in life for the growing child.

In my community several children formed a little garden club of their own, pledging themselves to grow at least three varieties of flowers. They compared notes, helped one another, and finally staged a show, a committee of parents serving as judges and awarding prizes for the best results.

In another community the girls engaged in a competition with the boys. When the local newspaper published pictures of the winners, what a proud group of children they were!

Last year, in Brooklyn, N. Y., more than 100,000 children went to the Brooklyn Botanic Gardens, about half of them as class groups from the schools, the other half without any prompting from their teachers. In an increasing number of cases, they have thus been stimulated to attempt home gardens in their back yards, often with remarkable success. Besides contributing to their health by keeping them out in the open, this work is educational in a practical way, for it teaches them that flowers don't merely come out of florist shops nor vegetables from grocery stores.

In the opinion of a well-known member of the New York City crime prevention bureau, most criminals and delinquents come from poor and over-crowded neighborhoods where there is little or no opportunity for growing youngsters to enjoy decent recreation. It is to such children that men and women must give thought. One of the kindest district attorneys I have ever known, after six years as county prosecutor had brought him contact with thousands of unfortunate boys and girls, told me that what America needed was "more formatories and fewer reformatories." And in the first category he put the humble packet of flower seeds and its brother the flower bulb.

Eavesdropping

[*Continued from page 117*]

(carried on principally in the Kennett Square region of Pennsylvania) has been restricted to the cooler months of the year. Even after a generation of experience, the growers could not figure out how to operate their extensive cellars (underground coolhouses, one might call them) between June and October. At last, science and industry have come to the rescue and some of the largest mushroom houses have been, or are being, air-conditioned! In consequence, the development and harvest of the various sizes, from "buttons" up, will now be a continuous program, and another erstwhile "seasonal" delicacy will become available the year round —just like lettuce, green peas, Easter lilies, and a host of other things. Presumably there is nothing to prevent the amateur mushroom grower from utilizing the same modern improvements on a small scale if he wants to emulate the "big mushroom men."



Swaggerettes

SNAG-PROOF WATER-PROOF AND DIRT-PROOF

EASY TO SLIP ON AND OFF

Women everywhere say they wouldn't be without Swaggerettes. They are the most practical home and garden gloves for comfort, durability, usefulness and economy. Made of latex coated fabric with color choice of Green or Black—small, medium or large sizes. On sale at leading drug and department stores. If your dealer cannot supply you, send 50c coin — state size and color wanted.

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FLAME GUN *inexpensively* Destroys Weeds and Brush!



Hauck Kerosene Flame Gun does work of four men. 2000°F. controlled heat. Replaces liquid weed killers at a fraction of cost and labor. Indispensable for walks, driveways, brush, walls, edgings, vines, poison ivy, sumac, sterilizing soil, etc. Inexpensive to buy and operate. Safe, positive in results, whether green or dry. Free booklet. Deliveries from Brooklyn, Chicago, San Francisco.

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Beautiful Reds, Whites, Pinks. A beautiful variety from FRANCE in each collection. No two alike. Labeled. Will greet you each spring as long as you live.

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One each of 25 beautiful kinds. No two alike. A rainbow of colors. Fragrant and beautiful; all up-to-date and popular. A French variety free in each collection. Postpaid. Send for free "Booklet" of $1.00 Collections in Irises, Peonies, Phlox, Poppies, etc.

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AMERICAN LANDSCAPE SCHOOL
158 Plymouth Bldg., Des Moines, Iowa

Who's who in the garden

[*Continued from page 23*]

However, metal strips are in every way better for garden use than wood or any other non-metallic substance. A correctly made metal label, properly anchored, doesn't leave you after a while asking joylessly, "When is a label not a label?"

There are a dozen or more kinds of such markers available commercially; some of them at least at fairly moderate cost. Nearly all consist essentially of a wire rod (which is frequently much too light) supporting a plate on which is lettered the name, and, in the case of the larger ones, additional information. One kind uses light aluminum bent at an angle lengthwise to give it strength, instead of wire; others use more or less cylindrical forms of galvanized sheet steel; and all have, or can easily be made to have, the label tilted upward so as to be read easily. In all I have seen the anchoring support rod is much too short or light or both: too short to stay put and too light to withstand being raked over and otherwise subjected to hardships. Another type is stamped, complete except for the lettering, from galvanized sheet steel.

In the rod type of marker the metal label may be attached by riveting, welding, clamping, wiring with fine wire, or merely suspended. Some styles include receptacles for holding celluloid or other weather-fast cards, or the cards may be protected by transparent celluloid covers. That is fine if you want to preserve data in addition to the name or use the marker for different plants from time to time. If much in the way of data is required, it can be typed on a card and preserved for a season or so by dipping into melted paraffin. Another novelty is a sort of jack-in-the-pulpit affair with a wooden label housed in a metal sheath and protected by a little metal roof—all removable and changeable. Children simply can't resist it!

But what if you are limited by a rigid budget, or if you get fun out of making things yourself? All right. It is easy enough to "roll your own," more or less

literally, if you want to follow any method. Here's the way I make them:

First, obtain heavy, half annealed, galvanized steel wire, not less than nine gauge or so. (If you use lighter wire you will very surely wish later on that you hadn't.) Cut to the desired length according to location, soil, etc., say thirty inches, and straighten each piece with a wooden mallet. (The wire comes in coils, you know.) I have found thirty inches none too long for good anchorage and have had pretty good luck in keeping them in place. Of course, the neighborhood youngsters who like to play in my garden occasionally pull one up, in spite of its long shank. Once I found that some imps had pulled up a whole armful and strewed them over alley fences for a block or two. But things like that must be expected if you welcome children—and sometimes if you don't.

Now get a piece of gas pipe, or the kind used for electric conduits, an inch or so in diameter and anywhere from six inches to a foot long. File or saw a slot across one end half an inch deep and wide enough to allow the wire to fit into it rather snugly; then fasten it up solidly somewhere; horizontally is most convenient. I clamp it in a vise, but by bending the other end of the pipe you can staple it to a post or the wall.

Slip one end of the wire into the slot, allowing it to project slightly, and bend the rest around the pipe about one and a fourth turns. Take care to wind so as to leave at least the thickness of the wire between the turns of the ring you are making. And there is your supporting rod, good for more years than you will really have use for it.

Now for the label proper: Cut some rather heavy sheet zinc into rectangles, and at the end of each, not too close to the edge, punch a hole large enough to admit easily the wire rod. About three fourths of an inch by three inches is a good size, but here again fit the size to your purpose. If you have right contacts, you can buy zinc (aluminum also) in rolled strips such as are used in embossing machines. Next, letter your label and slip it over the bent end of the wire rod and into the ring, which must be closed tight. Neglect of this last precaution will certainly leave you mourning sooner or later, for the wind can do unbelievable things.

The lettering? Well, if your affluence permits you to own an embossing machine, or if your garden club members happen to own one jointly, you are happily set and can make your labels, even up to five lines wide, in raised (embossed) letters that can be easily read and remain legible indefinitely. If, lacking access to

Kill the Bugs

"The Simplex" Garden Hose Sprayer

Attaches To Ordinary Garden Hose!



Economical - - Rapid

A New Improved Invention for spraying plants, trees, shrubs, etc.—for gardens, large estates, municipal parks, library grounds, greenhouses —no mixing—ready for instant use.

We Supply the Old Reliable Insecticides recommended by Entomologists and Horticulturists everywhere — NICOTINE, SULPHUR and PYRETHRUM-ROTENONE. These are made in stick form for use in the "SIMPLEX" Garden Hose Sprayer with full instructions for their use.

GARDEN HOSE BRAND INSECTICIDES

UNSOLICITED ENDORSEMENTS—

Following are extracts from a few letters which are typical of hundreds of endorsements received: Mr. W. H. Tarvin, 1109 Cardinal Drive, Louisville, Ky., writes: "You have a great Sprayer and I find it very convenient and satisfactory." Mrs. A. N. Bostwick, Harbor Beach, Mich., states in her letter: "Have had wonderful success with your Sprayer. It is invaluable for spraying evergreens. Many of my choicest trees were infested and I got almost immediate results with Nicostick. One cartridge covers a great lot of trees."

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DOG-SKAT *Keeps Dogs Away*

Protects Evergreens, Flowers and Shrubbery

Dogs and cats HATE DOG SKAT and STAY AWAY. Not offensive to persons. 2 FORMS—TUBE and SPRAY. One large tube (30c) will last entire season. Bottle of Spray (35c) contains season's supply for average home owner. . . . Call at your dealer's or send us 15c for Trial-size Tube, postpaid.

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Sent FREE! Write today.
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BIG VALUE—15 inches high. Durably built of first quality magnolia wood. Three coats best white paint. . . . Five foot lengths, set of four lengths only $3.50 delivered. Send check or money order. Circular on request.

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THIS EASY ELECTRIC WAY!



10 TIMES FASTER!

ZIP . . . and toughest twigs go down like grass before ELECTRIMMER'S powerful, long cutter-bar that DOES THE WORK while you only guide it! You'll do shaping, beveling, rounding with unbelievable ease! Plugs in light socket. SKILSAW, INC., 3318 Elston Ave., Chicago.

HEDGES how to select design and care for them

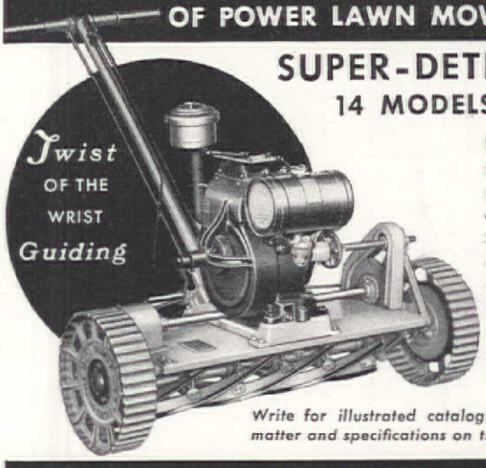
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Twist OF THE WRIST Guiding

Here is America's outstanding power lawn mower. Sturdy, powerful, dependable. Twist-of-the-wrist power guidance. Selective automatic speed control. Recommended for country estates, parks, universities and large areas. Provides the easiest and most economical grass-cutting performance known.

Write for illustrated catalogue containing full descriptive matter and specifications on the complete Moto-Mower line.

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MOW WITH ONE HAND

Handiest power mower ever built—only one with easy one-hand control. Cuts 18" swaths; mows large lawns in quarter of time for only 5c fuel cost. Quiet, easy starting 4-cycle motor; adjustable cutting heights; rubber tires. Write today for folder. Model "D" $110; Model "S" shown.. **$89.50**

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EVINRUDE **LAWN-BOY** Power Mower



Favorite Flowers of Famous People

OF EDWARD I OF ENGLAND..

The ROSE

All of us have our favorite flowers *but so have damaging insects.* Experienced gardeners know that to bring out the full bloom and beauty of any flower, it must be protected against insect destruction. "Black Leaf 40" used regularly according to directions helps keep your garden free of certain insect pests.

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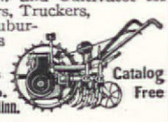
"Black Leaf 40" is economical—a little makes a lot of spray. Kills insects both by contact and by fumes. Has many other valuable uses too, as described on label and in free leaflets. *"Black Leaf 40" is sold by dealers everywhere.*

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THE WEEDLE NEEDLES WEEDS

New patented rapier-tipped instrument injects "Killer" fluid right into weed's heart. One shot kills dandelions, all weeds, ends ant hills—without hurting surrounding grass. Handles like a cane—no squatting, no stooping. Entirely automatic. Adjustable "Kill" for different size weeds. Lasts for years. At your dealers, or postpaid direct, for only $2.

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3802

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This is your chance to enjoy the convenience of a Stearns Power Lawn Mower at an amazingly low price, don't wait any longer. It is as outstanding in quality, performance and operating economy as in price.

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The perfect balance of design and construction gives a greater grass cutting capacity than the 18 inch width of cut would indicate. Equipped with Briggs & Stratton motor.

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E. C. STEARNS & CO. Estab. 1864 SYRACUSE, N. Y.



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a never-tiring worker for your Garden!

Day after day all Spring long...and through the hot summer...Emblem-Protected Peat Moss will work for you in your garden, if you mix it with the soil now.

Emblem-Protected Peat Moss breaks up hard, clay soils and prevents caking. It pumps life-giving oxygen into the soil,so that seeds germinate faster and roots have an opportunity to breathe. It supplies humus to loose, sandy soils, carries water to thirsty roots and prevents the draining away of valuable fertilizers. And as a mulch, it protects your plants from summer's hot sun or winter's coldest blasts.

We have several interesting bulletins covering the many year-round uses of Peat Moss:

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"Growing Plantlets From Seed"
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Keep DOGS, MICE, MOLES, RABBITS out of your lawn and garden this year

DOGZOFF safeguards evergreens, shrubs, flowers from discoloration and destruction by dogs. Drives away moles, mice, rabbits. Rids house of ants. Inoffensive, harmless, non-irritating. One spraying lasts weeks. Money-back guarantee. If dealer cannot supply, order direct. Dept. AH-5.



69c postpaid (in Ohio 6¢ tax).

"DOGZOFF"

BOHLENDER PLANT CHEMICALS, Inc., Tippecanoe City, Ohio



an embossing machine, you can be satisfied with small lettering, about typewriter size, perhaps you can get some one to emboss your labels on one of those machines used for making addressograph plates. They are not uncommon in business offices.

Of course, you can do the embossing by hand with a stylus, if you use metal (such as copper) thin enough; but I don't advise it. I've tried it and then wished I hadn't. On thin labels, and often times on the heavier kinds, it is better to do the lettering with chemical ink. A friend tells me that he uses ordinary indelible ink, the kind used in marking laundry, and heats it immediately after writing, so as to bake it on; he says it is permanent. I use a platinum chloride solution, ten grains in four ounces of water, which looks as if it would write many more labels than I ever shall want. A solution of verdigris (copper subacetate) in water, half and half, with half as much lampblack stirred in, is popular with many; it must be well shaken every time it is used. Sulphate of copper dissolved in water, and butter of antimony are also sometimes recommended. But I stick to platinum chloride because it is easily used and kept, and positively permanent. Even if you have to wash the label for appearance sake, you cannot wash off the lettering done with these chemical inks.

Incidentally, a gold pen is preferred, although any other can be used; but a coarse nib, please. A glass stylus, or even a pointed stick, will answer. Some prefer it to a pen. For very heavy lettering the stick with the point teased out, used as the Orientals do it, can do a good job. A fine camel's hair brush is even better in the hands of one who is accustomed to using it.

Remember that the zinc surface must be chemically clean when written on. Exposure to air soon results in a coating of oxide, which prevents the chemicals from acting properly. A scouring with sand or emery paper leaves the surface bright and suitable.

One of my friends scorns bothering with scouring and inks. He just lets zinc strips weather until well roughened, then writes on them with an ordinary pencil. To me it seems quite as much bother as using ink, even if one hastens the oxidizing by dipping in acid. And if I wanted something absolutely certain, I wouldn't trust the pencil mark not to weather off.

But for such permanence as you may require, perhaps other materials than metal would serve your purpose and suit you even better. There is opaque celluloid, or Pyralin. Lettered with India ink and coated with a sirupy solution of celluloid in acetic acid (such as is used in mending films), or even with spar varnish, they last a long time. These materials have one distinct advantage in certain cases: you can type a good bit of information on them if you wish. For a single season or so, ordinary cardboard, dipped in hot paraffin after lettering, is good enough.

Maybe you don't like your labels hanging from a ring. Well, only your skill, facility, and ingenuity limit the ways of fixing them. For certain uses you may not even need a rod support or holder. When marking trees and shrubs I sometimes cut a metal label in the shape of a long, slender triangle, write on it, and simply roll the pointed, thin end loosely twice or three times around a stem or twig, that promises to stay put. Thus I avoid danger of the girdling that is almost inevitable when fine wire is used.

There are, of course, many other ways of keeping oneself informed as to who is who in the garden, including such devices as glass bottles or test tubes, containing written labels, and wire supported in any of several ways. I have tried most of them, often to my later regret, and every year brings out one or more new devices, most of which, I notice, soon disappear from the market. An interesting type of fairly recent vintage and rather wide distributtion, is attractive, not conspicuous, and surprisingly inexpensive. It looks like the lens or working end of a flash lamp screwed on a metal support; a card or paper label is read through the glass which protects and magnifies the writing. The children love it, but I stick to my preference—ringed rod and dangling metal strip.

Speaking of labels

EDITOR:

The garden label and holder for same, shown in the accompanying sketch, provide a vast improvement over any of the homemade and most of the commercial types. The result is colorful, easily read at a distance and, best of all, can easily be made in the home at practically no cost. It is permanent and can be used over and over.

Any small glass vial, such as pill bottles and chemical containers, usually found in every home, can be used. Being an amateur photographer, I have found the small "developer tubes," in which photographic chemicals are sold, the best type to use for this purpose. A number of small vials of this type can be bought for a few cents at the local drug store.

A hole is drilled in the cork for a short distance to fit a ⅛-inch or ¼-inch wood dowel, or any thin stick or branch. A tight fit

When your dog needs WORMING *be sure to worm him for Tape and Round and Hook Worms*



● NOW it is easy for you to follow the example of professionals and protect your dog against incomplete or improper worming. Any dog owner can now worm his dog for all three kinds of worms—Tape, Round (ascarid), Hook—with a package of Pulvex Combination Treatment Worm Capsules. Contains two types of *harmonious* capsules. Given a week apart, they rid a dog of Tape, Round, Hook Worms without gassing, gagging. No experience needed. Money-back guarantee. At all pet, drug and department stores, 50c and 75c.

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THE ONLY COMBINATION TREATMENT IN ONE PACKAGE THAT *Expels* TAPE AND ROUND AND HOOK WORMS

MOWERS

Sickle type, power driven, rubber tired, pulls self, cuts high grass, hay, weeds, on level or rough. Six times as fast as a scythe.

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WATER LILIES

All colors; hardy, day and night bloomers; aquarium plants; complete water gardens.

Tropical & Gold Fish

Rare species; collections at reasonable prices. See them in the

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Special: one yellow and one white hardy water lilies and 2 water hyacinth postpaid in U. S. for $1.00.

BELDT'S AQUARIUM 2244 Crescent Ave. **St. Louis, Mo.**

KILLS GARDEN INSECTS
Not a Poison to Humans, Birds and Pets

Don't spray your garden with poison! Kill garden insects safely *and* surely with Red Arrow Garden Spray—the only insecticide most home gardeners need. It kills *both* sucking and chewing insects with *one* spraying instead of two. Will not injure plants, nor affect fertility of the soil. Protects roses, dahlias, other flowers and shrubs. Also kills ants in lawns. Economical, too; 35¢ bottle makes several gallons. Spray early and often with Red Arrow to kill insects before they multiply. Buy it where you buy your garden supplies.



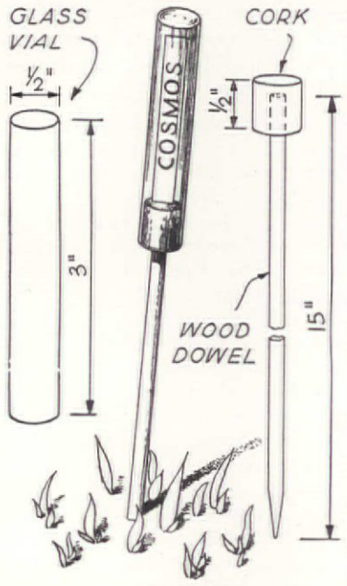
Mail Coupon Today For Sample

McCormick Sales Co.,
Dept. 100 ... Baltimore, Maryland.

I enclose 10c for sample of Red Arrow sufficient to make 1 gallon of spray.

Name .....
Address .....
City ..... State .....
My Dealer Is.....

is sufficient, or a drop of glue can be used to hold the dowel to the cork. A seed envelope, or any seed or flower catalogue, supplies the desired name in clear, printed form. The name is cut to fit the inside of the glass vial. It takes



but a moment to slip the name into the glass, insert the cork—and the marker is ready for use. Rain or bad weather does not harm the labels and they do not take on the washed-out appearance that the usual markers have after being exposed to the elements for a short time.—H. R. WALLIN, New York.

Friends of The American Home:

With regard to garden labels, I prefer to plant or set out by a plan or chart. It has several advantages in growing either flowers or vegetables: (1) The fun of making the plan during the cold months. (2) A label might get away. (3) The chart would contain the number of plants or the amount of seed as well as ground space; this helps in deciding how much or how many to plan for another year. (4) The charts can be saved to help in planning for variety or arrangement of crop rotation.—J. R. WASHBURN, Maryland.

Bothersome labels no more!

Believe it or not, my labels outlast my plants; I have to buy new plants to match my tags!

I had labored with the problem for more than ten years before finally solving it to suit both my requirements and my purse. Having thoroughly tested in my own garden every suggestion and every commercialized method of plant marking that came to my notice, I recommend my type of marker with the greatest confidence in its utter dependability.

The oldest markers now in my garden have stood the test of more than four years without the loss of a single tag or any legibility; they do not break off, wear out, or get pulled up and thrown about the yard. These labels, the ultimate in this gardener's dream of the perfect marker, are made of zinc—a tiny rectangle just large enough to write the name fastened to a heavy galvanized wire stick. Now before you begin raising objections, let me mention the points wherein they excel any other similar product which you may have tried.

The original model came with an order of iris from the Longfield Iris Farms; zinc punctured at one end for a fine wire with which to attach it to a stake of some kind or to a branch. This seemed ideal, but when wired to shrubs and perennials, it became detached over winter; and often it was lost during the summer as a result of winds, dogs, or careless persons. Next, the tags were fastened to wooden sticks which eventually rotted or were broken off at the ground surface, the strayed label often being found many feet away from its plant among others of a totally different species. Then, too, the stick was likely to harm the roots of tender plants near which it was driven. The idea of using a galvanized iron wire as a stake was a stroke of genius, perfected when I decided to attach the label directly to the stick, eliminating the fine wire entirely.

There are, it is true, other "practically perfect" labels, notably the Perfect Garden Label, on which one can write with an ordinary lead pencil; but the cost may be excessive for the common dirt gardener who has little enough to spend for plants, without spending an equal amount for labels. One hundred tags of the type I use may be made for less than a dollar and a little energy.

Buy a sheet of oxidized iron or zinc for a quarter; also a hundred feet of galvanized clothesline wire (heavy, No. 9 for the large perennial border plants and

2 YEAR OLD FIELD GROWN
GUARANTEED TO LIVE AND BLOOM
ROSES
only 25¢ EACH POSTPAID



25 VARIETIES! ALL COLORS!

(25c each postpaid—order as few or as many as you desire direct from this list while stock is still complete. Specify shipping date.)
American Beauty, red; Briarcliff, rose pink; Etoile de Hollande, deep red; Ami Quinard, Blackish red; E. G. Hill, bright red; Sunburst, deep yellow; Radiance Pink; Radiance Red; Mrs. Chas. Bell, pink and salmon; Pres. Herbert Hoover, orange, red, gold; Talisman, red and yellow; Edith Nellie Perkins, copper salmon; Caledonia, white; K. A. Victoria, white; Dame Edith Helen, pink; Lady Hillingdon, apricot; Margaret McGredy, orange vermillion; Roslyn, deep yellow; Killarney White; Killarney Pink; Columbia, pink; Luxembourg, yellow, pink, red; Chas. K. Douglas, scarlet; Francis Scott Key, crimson orange; Betty Uprichard, copper and orange carmine.

RADIANCE ROSE OFFER NO. 1
12 2-year old Field-grown TRIPLE GUARANTEED Radiance Roses—6 red, 3 pink, 2 shell, and 1 rare Texas white. Finest bloomers. Luscious, fragrant buds. All 12 Roses for ONLY $2.48 POSTPAID.

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5 strong, well-rooted, ready-to-bloom TRIPLE GUARANTEED Roses. 1 Ami Quinard, 1 Luxembourg, 1 Red Radiance, 1 Talisman, 1 Pink Radiance. All 5 Roses for ONLY $1.00 POSTPAID!

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Every Naughton rose bush is TRIPLE GUARANTEED—it is guaranteed *true to variety*, to be *high grade stock*, and to *live and bloom!* If you are not entirely satisfied with your roses, notify us within 5 days and we will send you other satisfactory stock or will refund your money in full. If any roses fail to live, notify us by July 1st, 1938, and we will replace them. Make sure of the success of your rose garden—plant only strong, sturdy stock protected by this ironclad TRIPLE GUARANTEE!

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gives much information about gladiolus and describes over 200 of the world's finest varieties including PICARDY, the most popular variety in existence and all the other beautiful varieties of the FAMOUS PALMER STRAIN, of which I am the introducer, the finest strain in the world and noted for its beautiful colorings and its vigor.

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not labeled as to name. 45 different kinds in a wonderful range of color from white thru many shades of pink, yellow, orange, smoke, blue, red, etc., make this by far the finest collection sold by any grower at anywhere near the price. Thousands of customers buy this collection every year. This year it is better than ever, containing many kinds formerly sold at high prices including the Palmer strain. With each collection I give free 2 bulbs of Picardy and another bulb worth at least $1.
50 for $1.75 with 2 PICARDY but without the $1 bulb.

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I believe my 72-page free illustrated catalog is the finest, most interesting and helpful glad catalog published. And my list of varieties is second to none. Your copy is waiting.

SPECIAL 100 MEDIUM SIZE BULBS $2
with extra FREE bulb worth at least 50¢ each.
Collection same as above except in size of bulbs. Will produce gorgeous blooms.
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•CYANOGAS, a gas-producing powder, reaches deep in nests and destroys ALL ants in the colony. Kills the queen—wipes out entire colony. It's the SURE way. Get CYANOGAS at hardware, drug and seed stores.
30c KILLS A MILLION ANTS
AMERICAN CYANAMID & CHEMICAL CORPORATION
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The Sprinkler that Never Wears Out!
No metal-to-metal bearings, no friction, no wear. The head floats on cushion of water. Simple adjustment for large or small areas, coarse rain or fine mist. Finished in red and green enamel with brass fittings. Guaranteed five years.



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60¢ IN U.S.A.
The finest little sprinkler ever offered! Covers 4 to 30-ft. circle. No adjustments—regulates at faucet. Only three parts—no lubrication needed.
At your dealer or sent prepaid upon receipt of cash or money order. Free folder.
PREMAX PRODUCTS, Div. Chisholm-Ryder Co.
3836 Highland Niagara Falls, N. Y.



Get the hose that doesn't CRACK UP when the sun CRACKS DOWN!

● If you're tired of buying new garden hose every season, get the kind that doesn't crack and split when exposed to summer's hot sun.

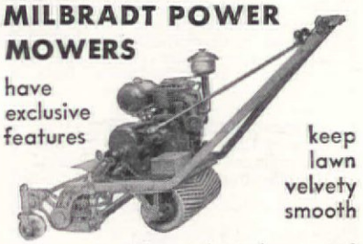
That kind is Goodyear Hose. It has a tough cover of *non-oxidizing* rubber specially compounded to withstand "sunburn"—for many seasons—without cracking up.

Another thing: All Goodyear Hose is built with a stout reenforcement of heavy, braided cotton cords, that give long-life protection against the strains of yanking, dragging, and kinking.

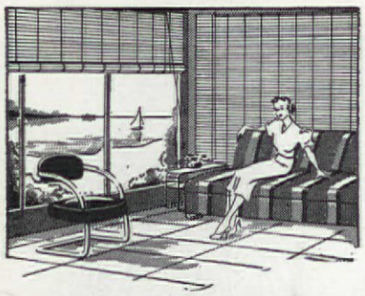
A good hardware store near you has Goodyear Hose—at the price you want to pay. Goodyear Emerald Cord—the finest hose made; Supertwist Cord; Pathfinder; Wingfoot; Glide, and Oak.

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MILBRADT POWER MOWERS have exclusive features keep lawn velvety smooth



They are Roller driven and cut closer around trees, shrubs, walks, etc. All steel and malleable frame gives utmost strength and an ideal lubricating system makes for long service and low upkeep.
Sizes: 21", 27", 30", 62" gangs.
May be had with Sickle-Bar and Riding Sulky attachments.
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You can make a charming outdoor room of your Porch by using WARREN'S IDEAL or WARREN'S RAYNTITE Porch Shades; a cheerful, bright inviting room, filled with Pure Air and soft filtered daylight.

The investment (rather than expense) will be insignificant. You'll never miss it.

WARREN'S PORCH SHADES come in Woodland Brown, Sylvan Green or Natural (or in color combinations). Widths to 12 feet; quality all thru. They're easy to hang and to operate; will last many seasons. Made in the good old U. S. A., by Americans. Ask for Warren's Shades, by name, at your dealer's, and send for our new folder.

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COMPLETE ELECTRIC PLANTS



ONAN ALTERNATING CURRENT PLANTS furnish same as city current anywhere. Operate on gasoline Run Radio, Water System, Refrigerator, all Appliances.
SIZES 350 WATTS UP
Easy to install. For Farms, Camps, Commercial use Sizes for any purpose. Write.
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For the man who always knows what to do



There is such a person in every family. But there is one emergency when even this "friend in need" is often at a loss. That is when death occurs. In "What To Do" we have published the answers to the questions which arise at that time — questions difficult to ask and to answer. Clip the coupon today for one or more copies of this booklet. No obligation.

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60 Massachusetts Ave., Boston, Mass.

Please send me, without obligation, . . . free copies of "What To Do" in a plain envelope. I want to be prepared.

Name_____

Address_____

City_____ State_____

shrubs, or lighter weight for tiny rock garden specimens). A bottle of solution for marking the zinc will cost about a quarter and mark many hundred tags.

Beg or borrow tin shears, a punch which will make a hole large enough to take your wire, a hammer and chisel to cut the wire into lengths, and a pair of pliers with which to grasp the wire while bending one end into a loop. Snipping the zinc tags into the proper size (about 3 by ¾ inches), punch a hole in one end, slip onto the wire and bend the ends so that it cannot slip off.

Among large perennials the loop is soon hidden by the foliage, while for tiny rock garden specimens the lighter wire may be cut shorter and bent into a small loop with only about six inches to tuck into the ground. Either may be driven as far into the ground as desired so that it is not easily pulled out by inquisitive small hands or vandalistic older ones; if it is stumbled over or stepped upon it will merely bend down; it will not rot off, nor will it injure tender roots; neither wind, nor rain nor snow will affect the legibility of the inscription. What more can you ask?

Two formulae for a corroding ink for writing tags were given me by the Longfield company. The second was said to be preferable, though not so thoroughly tested. However, either one seems to be legible after four years.

Formula No. 1

Copper subacetate (verdigris)	1 dram
Ammonium chlorida	1 dram
Lamp black	½ dram
Water	10 drams

Mix thoroughly and shake before using.

Formula No. 2

Copper chloride	1 dram
Water	1 ounce

JUANITA E. JORGENSEN,
Dell Rapids, S. D.

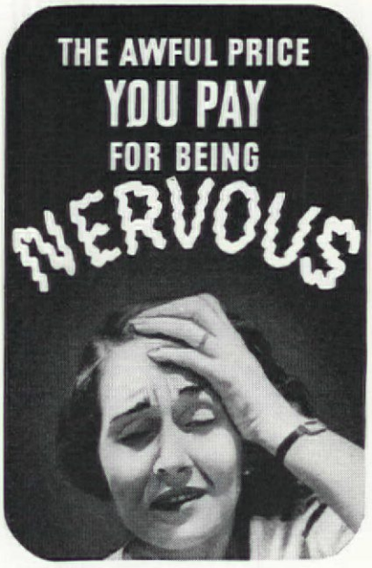
Laundry tag into label

I am an amateur dahlia fiend in northern Mississippi. My garden is a backyard, mostly coal ashes, broken bottles, and brickbats but, despite all that to contend with (I have used a commercial fertilizer), the largest dahlia I have raised to date was a Fort Monmouth bloom thirteen inches across.

The label question was a worry until one day, when my husband's suit was returned from a dry cleaner's I noticed the little white tag that had been attached to it with his name written on it. The thought occurred to me, if that ticket could go through a cleaning vat and a steam dryer, why wouldn't it stand outdoor conditions? So I went to the cleaning firm, bought fifty of the tags to start with and a bottle of indelible marking ink. And sure enough, after a full year with all the hot summer sun and the rain and snow of winter, the names on the labels are still clear.

In writing the labels I use a new pen point and hold it in the flame of a match for two or three seconds before dipping it in the ink. It is necessary to burn a pen point only once, when it is new.—MRS. J. K. SHAW

Editor's Note: Interested in Mrs. Shaw's experience, we set out to locate some of these tags and found that they are apparently a standard article for the use of laundries and cleaning firms. The Dennison Company makes what it calls its F. W. Fibre Waterproof Tag reinforced with brass eyelets in a variety of sizes from 2¾ by 1⅜ inches (No. 1) to 6¼ by 3⅛ inches (No. 8). We also secured from the Ideal Manufacturing and Sales Corporation of Memphis, Tenn., samples of a somewhat similar tag without the brass eyelet in the No. 1 size and a still smaller size (2 inches by 1) which might be large enough for a single variety name. Of course, being of a parchment white color, such tags would be rather noticeable against foliage; but for marking special plants, test rows, or similar subjects, they ought to be distinctly valuable. While prices may vary in different places, $2.50 per thousand will probably be an average for the smallest size.—E. L. D. S.



QUIVERING nerves can make you old and haggard looking, cranky and hard to live with—can keep you awake nights and rob you of good health, good times and jobs.

Don't let yourself "go" like that. Start taking a good, reliable tonic, made *especially for women*. And could you ask for any whose benefits have been better proved than the famous Lydia E. Pinkham's Vegetable Compound?

Let the wholesome herbs and roots of Pinkham's Compound help Nature tone up your system, and thus calm shrieking nerves, help lessen distress from female functional disorders and give you more strength.

For over 3 generations one woman has told another how to go "smiling thru" with Pinkham's Compound. Why not let it HELP YOU?

Lydia E. Pinkham's
VEGETABLE COMPOUND

ECZEMA Itching and Burning quickly subdued and healing of the angry skin aided with **Resinol**
Sample free Resinol-A, Balto., Md.
Resinol

QUICK WAY TO REMOVE CORNS
no cutting . . . no pads



RELIEVE CORN PAIN QUICKLY

If you want to remove those aching corns just get a bottle of FREEZONE from any druggist. Put a drop or two on the corn. The pain is quickly relieved. Then in a few days the corn gets so loose you can lift it right off with your fingers.

A bottle of FREEZONE costs a few cents at any drug store and is sufficient to remove most hard corns, soft corns and calluses. Try it!

FREEZONE

GARDEN CLUBS IN MAY

MRS. FRANK E. JONES, President
Kansas Associated Garden Clubs

THIS month when, as Thomas Hood once said,

"The very rainbow showers
Have turned to blossoms where they fell
And sown the earth with flowers"

is probably the most inspiring month of the entire year so far as garden interest and the urge to establish a contact with the earth is concerned. We may lose our enthusiasm in midsummer but just now few can resist the garden's lure.

It is an interesting month for the Garden Club too. Many will be planning for the Spring Flower Show to be held some time during the month. A large, long established organization will probably have one which is quite elaborate. There will be many classes scheduled, learned judges, and all that goes to make up such an exhibition. Large or small it is to be hoped that the Flower Show will

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Just count cubes for perfect starching



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Cuts my ironing time 1/3

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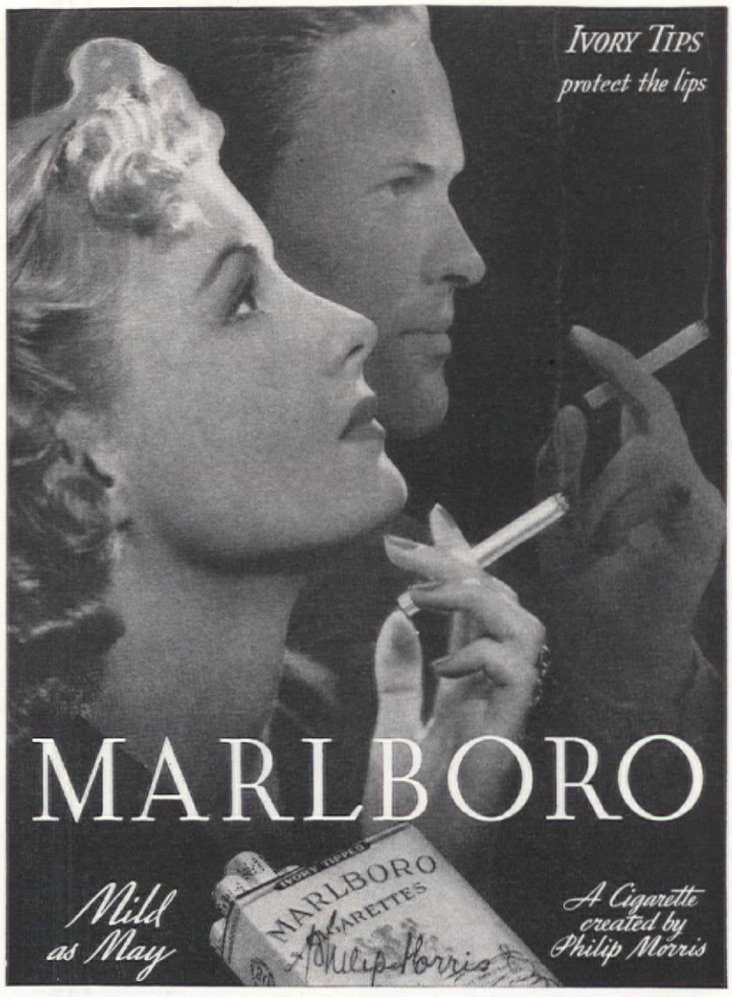
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be educational. For those of us who have felt that non-competitive exhibitions were conducive to friendlier relationships in the Garden Club family than were those where a blue ribbon, a red ribbon, a white ribbon, and various prizes were awarded to certain entries in each class, the new way of judging has many advantages. We recognize the value of careful judging, but often judges find it very hard to decide which of two or three entries is the most meritorious and the exhibitors who do not receive the blue ribbon award often feel that the judges have made a mistake. The new system, credit for which I think must go to the Wisconsin Horticultural Society, is one of scoring or grading. All exhibits, not just one, which meet the highest standards of the show or score from 93 to 100 are classed as Excellent, placed in the First Division, and each receives a blue ribbon. A rating of Very Good is given to those in the next division, 85 to 92, and a red ribbon is awarded; 80 to 84 is good and receives a white ribbon. A rating of Fair is given to the exhibition which merits a grade of from 75 to 79 and a pink ribbon is given. The entry tags used contained space for comments by the judges, a most excellent idea.

In many parts of our country tulips are a feature of the early May garden. The May Flower Show may be scheduled to include them, but if the show is held too late in the month for tulips to be shown a special exhibit of these lovely flowers may be a part of your earlier Garden Club meeting. At the same time a program should be given which would give much of the very interesting early history of the tulip, something of the vareties which may be obtained for our gardens and some cultural information.

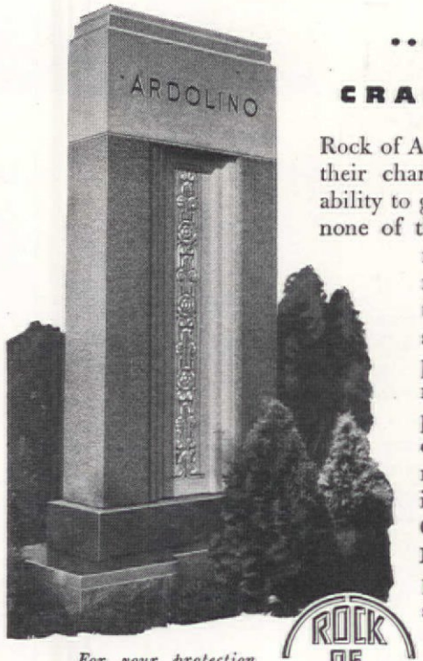
Similarly the club might consider the iris, discussing its history and development, the species irises and various types, new irises, irises in the garden picture, color combinations, and companionate flowers, the work of The American Iris Society, etc. There are many other flowers that blossom in the May garden. In many parts of the country the peony's blossoming season is in May, while Oriental poppies, hemerocallis, pyrethrums or painted daisies, columbines, delphiniums, etc., may be among the flowers which bloom in May and which might be discussed in a Garden Club meeting while specimens of the flowers were available. It is always more interesting to talk about flowers which we can, at the same time, show either as specimens or used in floral arrangements.

Just before the Flower Show a program about Flower Arrange-



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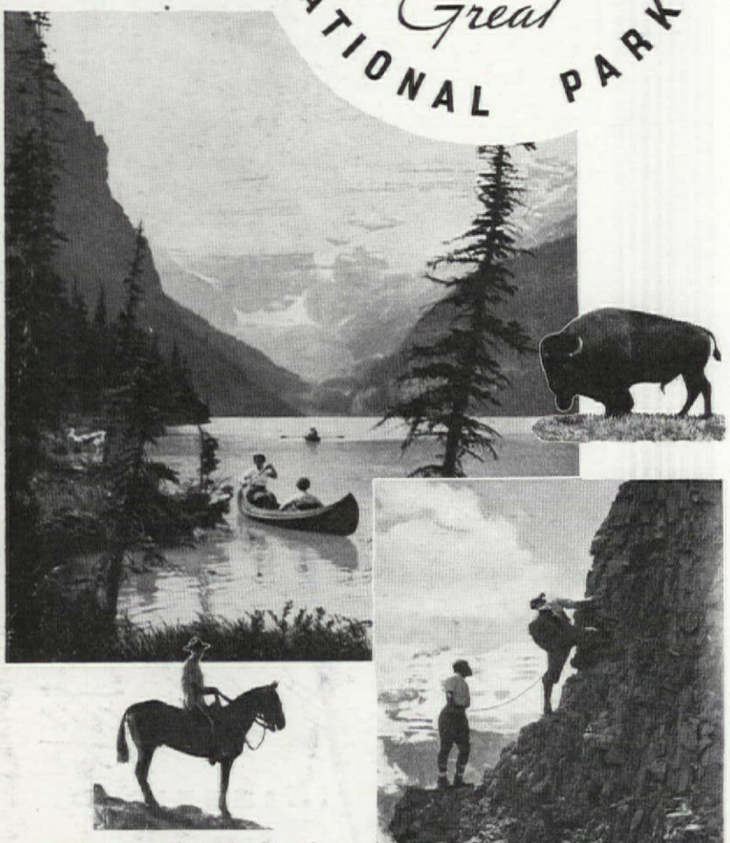
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ment would be helpful. If you have no member who really understands the art of flower arrangement or cannot secure a capable speaker on the subject, have one of the many good books which have been written concerning this art reviewed very thoroughly. If several of your members are capable of talking on the subject you might have such topics discussed as The Changing Fashions in Flower Arrangement (a comparison of old-time bouquets and modern); The Place of Flowers in Modern Home Decoration; The Proper Vases and Receptacles for Various Flowers; Japanese Principles Which We May Adopt in our Floral Arrangements; The Principles of Flower Arrangement; Studies in Line and Balance, Color Combinations, etc.; The Proper Cutting and Care of Flowers to Prolong Their Beauty; What to Plant in the Cutting Garden; etc. Suitable arrangements for various occasions and situations should be discussed with examples shown of such arrangements.

The time is near at hand for the planting of the bulbs, corms, or tubers which have been stored in the cellar since they were dug last fall, or which may have been recently selected from a garden catalog. Gladiolus, dahlia, tigridia, montbretia, tuberose, ismene, and tuberous-rooted begonia are all in this class of summer-flowering bulbs. They might all be considered under the general topic of "Spring Planted Bulbs, Corms, and Tubers"; or several members might devote a given number of minutes to discussion of each species separately.

As the foliage of the bulbous plants fades the gardener will select plants to place in the unattractive spot which a short time before was very gay with crocus or daffodil or tulip. "Cover Plants for the Bulb Garden" is a topic which may be of practical interest to a number of your Garden Club members. "Window or Porch Boxes and the Hanging Baskets and Garden or Cemetery Urns" should be considered at one of the early May meetings. Some of your members may have but little more than a window box opportunity for gardening, and surely there are several who are planning to add this interesting feature to window ledge or veranda. Discussion of the plants which will thrive in a sunny situation, those which are in a box on the shady side of the house, the urns which must stand much exposure to the elements, the plants for profusion of bloom and the vines for trailing and climbing, and various other features of these small gardens should be considered. Your florist might be able to talk to you on this subject and surely would have many helpful suggestions.

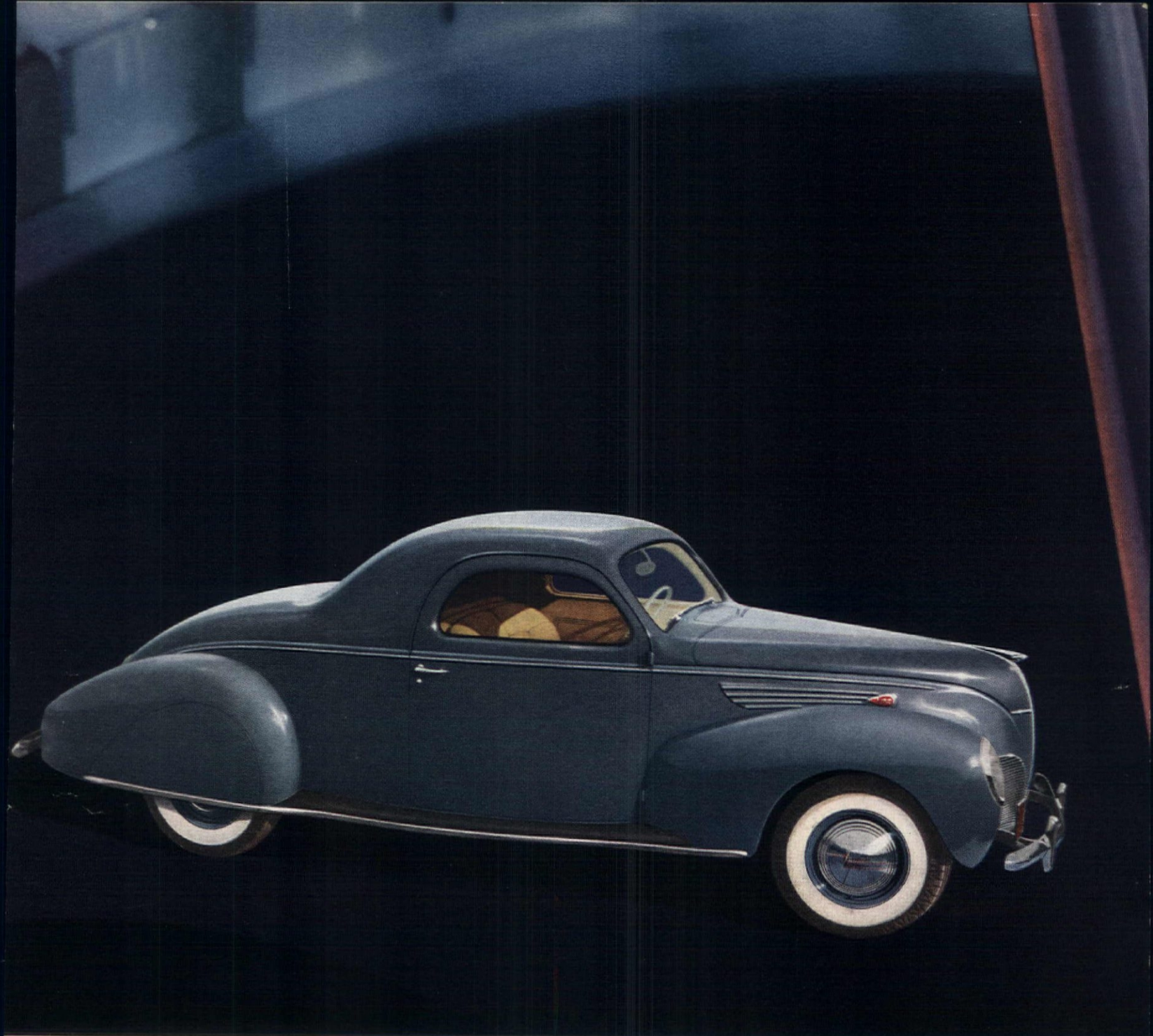
Give thought to Memorial Day in your Garden Club program. So many seem to have forgotten the real significance of the day. The Garden Club should have a large part in the contribution of flowers to the committees which are in charge of placing them as a tribute of remembrance and gratitude to our soldier dead.

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